
Indian
Historical
Researches

ASIATIC ARTS



The month of April. Kangra, about 1790. The Raja of Lambagraon, Kangra Valley.

INDIAN HISTORICAL RESEARCHES

ASIATIC ARTS

SCULPTURE AND PAINTINGS

BY

LAURENCE BINYON
Officer in charge of the Oriental Prints and Paintings at the British Museum

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THE PRINTING OF THIS BOOK WAS COMPLETED ON NOVEMBER FOURTH OF THE YEAR NINETEEN HUNDRED AND TWENTY FOUR, ON " PURE CHIFFON LAFUMA PAPER ", BY THE IMPRIMERIE PROTAT FRÈRES, MACON, FOR G. VAN OEST, PUBLISHER AT PARIS AND BRUSSELS. COLLOTYPE PLATES PRINTED BY L. MAROTTE, PARIS. PHOTOGRAPHS BY DONALD MACBETH, LONDON.

INTRODUCTION

I

More than once the proposal has been made that a Museum of Oriental Art should be formed in London, assembling under onero of the treasures of different public collections. The suggestion has received hitherto no practical support; and since the difficulties are formidable, it may be never be realized. To imagination, however, all things are possible; and in dreams we can construct the perfect building, and arrange in it the collections as we will. Even if we content ourselves with the British Museum collections, we should have enough to furnish our imaginary edifice with a rich and varied array of works of art; much richer and more varied than might be suspected. For the visitor to London has little chance of appreciating the wealth — or, in some directions, the shortcomings — of the representation of Asiatic art in the Museum, since the collections are scattered among various departments, and owing to restriction of space are largely withheld from exhibition, though of course always accessible to the student who knows what he wants to see. Thus the mind does not readily conceive of the Oriental collections as a whole.

Adequately to display these would need, in fact, an immense addition of space. If, in imagination, we allow ourselves full liberty to re-assemble the diverse works of Asiatic art in the Museum, we should need a series

of galleries — instead of a small portion of a single gallery — to exhibit the paintings, Chinese, Japanese, Persian, Indian, Tibetan, etc., and the Chinese and Japanese woodcuts. Another series of galleries would be needed for the sculpture and ceramics, metal-work and other objects. And if all these were arranged together in continuous fashion, the whole might be approached through rooms in which could be displayed the antique sculpture of the Asian continent; the superb Assyrian friezes of lion-hunts and processions; the marvellous bronze gates of Shalmaneser II, covered with scenes in the finest low relief; the strange and fascinating heads of stags and lions, moulded in thin bronze over bitumen, recently brought back, with other relics, from the Biblical site of Ur of the Chaldees, a site still being excavated ; and as a sublime portal, flanking the entrance to the whole, might tower the grand and giant shapes of the Winged Bulls of Nineveh.

To include these antique sculptures in a collection of Asiatic Art would perhaps provoke discussion. Assyria is always classed with Egypt; and when we speak of Asiatic art we do not now-a-days have these monuments of remote antiquity in our minds. Yet if these sculptures do not belong to the art of Asia, to what art and to what continent do they belong? It is quite true that between this antique art and the art to which the present volume is devoted there is no such vital connection as there is between the classic art of the Mediterranean and the art of the Renaissance and of modern Europe. Nevertheless, certain characteristics of Assyrian design reappear in Persian art; and the affinities between ancient China and ancient Babylonia have long attracted the attention of scholars. It would be absurd in such a volume as this to represent the magnificent collection of this antique art in the British Museum by a single Assyrian bas-relief; but there would have been no room for more. I have there-

fore decided to exclude this ancient sculpture altogether: but on the broad question as to what a Museum of Asiatic art should contain, it seems to me that there is no other basis possible but that of territorial origin.

II

An imaginary scheme such as we have suggested, pleasant though it be to plan, reveals unfortunately some deplorable gaps in the collections. The gallery, for instance, of Japanese sculpture would be practically empty. And the gallery of Chinese sculpture would be but sparsely furnished. Other galleries would be over-filled. These *lacunae* and disproportions are the natural consequence of the rather haphazard manner in which these Oriental collections have grown.

As originally constituted in 1754, the British Museum contained only three departments; those of Manuscripts, Printed Books (in which department were included Coins and Medals, Prints and Drawings), and Natural History. The other departments since added have grown out of these by a natural and unconscious process of accretion. In 1807 a Department of Antiquities was formed, and lasted until 1861. It was then divided into three Departments, viz. — Greek and Roman Antiquities; Coins and Medals; and Oriental Antiquities, to which were attached British and Medieval Antiquities and Ethnography, though very shortly afterwards these last two sections were made into a separate Department. ' Oriental Antiquities '! One would have thought that in this department would surely be contained all the objects of which we are to treat in this number of ' Ars Asiatica '. On the contrary, none of the works of art here illustrated are now in that department, in spite of the generous amplitude of

its name. For in 1861, apparently, ' Oriental Antiquities ' meant the antiquities of Egypt and Assyria. Further East than the Tigris and Euphrates ' antiquities ' were not then recognized. It was not till 1866 that this title was changed for that of ' Egyptian and Assyrian Antiquities '.

Actually, the works of art here reproduced, apart from the paintings, are (with one exception) in the recently formed department of Ceramics and Ethnography. Till 1922 this was part of the department of British and Medieval Antiquities and Ethnography. The paintings are divided between the Department of Oriental Manuscripts and Printed Books and the Department of Prints and Drawings. In 1913 the Oriental section of this latter department was made into a separate Sub-Department, having become too extensive and important to be considered merely as an appendage to the graphic arts of Europe.

Owing to the superabundance of material, we have been obliged to confine this volume to the sculpture and the painting. Had we included all the arts, we should have had recourse to yet another section of the Museum, that of British and Medieval Antiquities [1], among which, perhaps rather unexpectedly, we find the extremely choice collection of Persian metal-work of the Sassanian dynasty, containing some of the finest known examples, and the so-called ' Treasure of the Oxus '. No wonder that a casual visitor finds it difficult to gain anything like a ' coup d'œil ' of the Asiatic Art thus divided and dispersed.

1. We have in fact, taken one of our illustrations, the fine Bactrian bronze on plate XIII, from this department. This is the exception mentioned above.

III

These stages in the growth of the Museum serve to remind us how recent has been the discovery of what we now call Oriental or Asiatic art. The works of James Fergusson, author of the monumental ' History of Indian and Eastern Architecture ' (first published in 1867), made the public — or a limited section of it — aware of the wonders of Indian architecture and sculpture. But all through the nineteenth century persisted a prejudice — due to the immense and long-enduring prestige of classic art, — which was unwilling to believe that India could of herself produce anything worthy to be called ' fine art '; wherever beauty was found, Greek influence was traced or presumed.

And, as a matter of fact, though Europe had the opportunity at least of becoming acquainted with, and appreciating, the great monuments of Indian sculpture and painting before the great art of China or of Japan had been revealed even to students, Indian art has been the last to be discovered, or at least to be appreciated. The British Museum has long been possessed of a collection of Indian sculpture, but these works were collected not so much as examples of Indian art as in illustration of Indian religion and Ethnography. In fact not only the Indian but all the Oriental sculpture in the Museum (with the exception of the Bactrian bronze already mentioned) is still classed under Ethnography.

It was the colour-prints of Japan which, more than anything else, first opened the eyes of Europe in the 1860's to the capacity of Asiatic peoples to produce expressive art and fine pictorial design. Here was no barrier of strange mythology. Their charm made an immediate appeal.

Curiosity was awakened, and certain enquirers began to explore a little further the art of this strange country of the Far East. Paris was the first to appreciate the colour-prints, and many splendid collections were formed there. In England, though there were a few enthusiastic amateurs in the last century, the prints were not sought after with the same seriousness and no really great collection was formed, which could compare with the best of private collections in Paris. We are not including prints in the present volume, so will record here that the British Museum made no serious effort to collect Japanese prints till the present century. It has now a fine collection, and also a very interesting series of the rare colour-prints of China. Japanese painting of the classic periods, on the other hand, received earlier recognition in England than the prints. The Museum acquired the collection of Dr. William Anderson, one of the pioneers of the study of Japanese art, in 1881. This collection contained also Chinese pictures, which led to a gradually awakened curiosity on the subject of Chinese art. At the beginning of the present century it was the general belief that the Japanese were the great artistic nation of the East, and that China had merely provided them with models which they had far surpassed. This view was shaken by the publication of Chinese masterpieces sumptuously reproduced in various Japanese books and magazines which had a sale in Europe. Moreover students and amateurs who travelled in Japan itself had begun to turn their attention to China. Fenollosa, to whom more than to anyone else we owe the first clear recognition of the greatness of the ancient art of the Far East, was convinced that all the best of Chinese painting was to be found in Japan ; that in China there was nothing left. An accidental circumstance persuaded Mr. Charles Freer, the great American collector who has bequeathed his treasures to Washington, that this was not the case; he crossed from Japan to China and began eagerly col-

lecting there. Others followed ; and soon Chinese pictures began to arrive in quantities in the markets of Europe and America. The revelation of the beauty and grandeur of the older Chinese art has had the effect of unduly depreciating the art of Japan.

There was a further revelation to come : Chinese sculpture. Small carvings in jade and rock-crystal had long been known, and it was thought that in such virtuosity alone the Chinese genius excelled, just as the exquisite K'ang Hsi porcelains were considered the summit of Chinese craftsmanship in the ceramic art. But now, thanks above all to Edouard Chavannes, who published in 1909 the portfolio of plates illustrating his ' Mission archéologique dans la Chine septentrionale ', not only the extent but the force and grandeur of early Chinese sculpture were revealed, and at the same time the pottery of the Sung and the T'ang periods began to divert the enthusiasm of collectors from the later porcelains. The opening of tombs disclosed an amazing wealth of statuary in glazed and coloured pottery of the T'ang period with which many western collections have been enriched ; the finest and most extensive in this respect is probably that of the Toronto Museum, in Canada. Only in the last few years our knowledge of Chinese sculpture has been increased by the arrival from China of some great Buddhist statues carved in wood. One of these was acquired during the war by the British Museum, which a few years earlier purchased a magnificent figure in coloured pottery of a Lohan.

The Buddhist inspiration of so much of the earlier art of China and Japan inevitably leads the student in his exploration back to India. And it has fortunately happened that during the last twenty years a number of archaeological expeditions, — English, French, German, Russian, and Japanese — have thrown a flood of light on the art of Eastern Turkestan, the country through which Buddhism was transmitted from India to the

Further East. The stages in the development of Buddhist art are now made clear, at any rate in their main outline.

After China and Japan, then, it was the turn of India. It is now recognized that it was not only through Gandhara and Turkestan that Indian art made its influence felt on Chinese sculpture; there were times when the influence was direct. The unique importance of the great surviving monument of Indian painting, the Frescoes of Ajanta, is being more and more recognized. And the art not only of India proper but of the outlying countries — the colonial art, in Java and in Cambodia — has been ably and enthusiastically studied, as former volumes of 'Ars Asiatica' testify.

As everyone knows, there is an immense gap in the history of Indian painting betveen the latest of the Ajanta frescoes (7th century A. D.) and the sixteenth century, owing doubtless to the merciless iconoclasm of the Mahommedans. Scarcely anything survives from the intervening period but some paintings in Nepalese manuscripts. But here again recent studies have made a revolution. It is but comparatively few years ago that all Indian miniature-painting was regarded as a debased offspring of Persian painting, beginning in the seventeenth century. We know now that there was a purely Indian tradition of painting, flourishing especially in Rajputana, examples of which date back at least to the sixteenth century. It is true that Persian influence was paramount at the Court of the Great Moguls : but Hindū painters were as numerous and distinguished as the foreigners even at the court of Akbar, and by the time of Shāh Jahān the Persian element had been completely absorbed, so that the later Mogul paintings are truly Indian in character. But the Indian genius is still more happily displayed in the Rajput paintings, which are not yet appreciated at their full value.

The Persian influence on Indian painting was in fact hardly greater

than Chinese influence on Persian painting. Persian miniatures have long been known and prized in Europe, but it is only during the present century that any attempt has been made to study them systematically and to trace the developement of Persian art; and even now, though several treatises have been devoted to the subject, much remains to be done. Even the works of the most famous painters of Persia have not yet been sifted and identified with certainty.

Thus in a few years our whole conception of Asiatic art has been entirely transformed. Taste meanwhile has changed and been enlarged. Rare aesthetic quality can now be recognized where a preceding generation found only an exotic curiosity. Nor can we any longer regard a work of Oriental art — a Chinese statue, a Japanese screen, a Siamese bronze, an Indian drawing — as an isolated product. We see that the various manifestations of art in these different countries have something in common : we are able to trace numberless threads of affiliation which relate them to each other ; we watch sucessive waves of influence passing to and fro across the continent ; and we understand the truth of Okakura's saying ' Asia is one '.

IV

How is this art of Asia represented in the British Museum ? We can best make this clear by a few notes on each of the separate schools of sculpture and painting, and we will give at the same time a summary account of the way in which the collections have grown.

INDIAN SCULPTURE

In 1880 the India Office decided to hand over the objects of archaeological interest in its Museum to the British Museum, so that they might be more accessible to the public. The small collection of Indian sculptures which had been in the British Museum from the beginning was thus immensely enriched. The most important of these acquisitions was the series of reliefs from the railing of the Amaravati tope. We have not reproduced any of these reliefs, since the sculptures of Amaravati, not only those in London but those still in India, are to form the subject of a volume of ' Ars Asiatica ' which M. Goloubew intends to edit.

Nor have we reproduced any of the rich collection of Ghandhara sculptures, partly because the art of Gandhara is after all an hybrid art, less interesting than the purely Indian work, and also for want of space.

The small selection here given will afford some idea of the variety and interest of the collection, which contains nothing perhaps quite so beautiful as the Buddhist torso at the Victoria and Albert Museum (Indian section) but has a few works — apart from the Amaravati reliefs — of high quality.

Three Buddha heads from Boro-Budur are in the Museum, among a number of less interesting pieces of Javanese sculpture; but it is to be regretted that as yet the fine sculpture of Cambodia is quite unrepresented.

SCULPTURE OF SIAM, BURMA, TIBET

The collection of Siamese bronzes contains a few figures of considerable merit, but nothing of really outstanding distinction. Burma and Tibet are repesented by a great number of Buddhist figures, in various materials, mostly of small size : here again, from the point of view of art, there is nothing of remarkable quality.

CHINESE AND JAPANESE SCULPTURE

The representation of Chinese sculpture of the great periods is not extensive, but contains some pieces of high rank. All is of recent acquisition ; the latest to be acquired being the most ancient in date. This is a bronze bowl attributed to the Chou dynasty and a piece of great rarity and importance.

Of the Han period there is an interesting series. We have not found room to illustrate two large stone slabs, incised with designs of men, horses and chariots, nor a large bronze gong, found in Szechuan and inscribed with the date 226 A. D. (just after the end of the period). The fragments of clay figures from tombs and the works in low relief, stamped in clay, show the animation and sense of rhythmical movement for which Chinese art from the earliest times is so notable.

The finest monuments of Chinese sculpture are of Buddhist inspiration. The beautiful stone Buddhist statues of the Wei and the T'ang dynas-

ties are unfortunately not as yet represented at all in the Museum. On the other hand, the vigorous and grand style of T'ang is well seen in the impressive Lohan, made of pottery, glazed and coloured. The Museum also has a certain number of the smaller figures of men and women, horses and camels, in glazed and unglazed pottery, now familiar through the opening of tombs of the period; and a collection of Buddhist images in clay, stucco, or wood, recovered from sites in Chinese Turkestan by Sir Aurel Stein.

Of the Sung period we have the great seated Bodhisattva, carved in wood, which we reproduce; and a marble lion, quite recently acquired. Two standing figures in stone are of the Ming period, and perhaps to the same period should be assigned a fine head of a Buddha in iron. One or two large bronze figures of later date are remarkable chiefly as specimens of bronze-casting. A series of smaller figures, acquired to illustrate Buddhist and Taoist iconography, but not remarkable as works of art, complete the collection.

Mention should be made also of a tortoise in jade, one of the largest carvings in this material which exists. It was found in India, at the bottom of a tank near Allahabad, and it is not quite certain that it is Chinese at all, though generally presumed to be such. It is thought to date from about 1600.

The exquisite early sculpture of Japan can only be seen in the temples of that country. The British Museum contains unfortunately nothing from which the rare beauty of Japanese sculpture at its best could be divined. An array of Buddhist figures in wood or other materials serves mainly to illustrate the imagery of popular religion.

CHINESE PAINTING

Of Chinese paintings the British Museum possesses about four hundred, exclusive of the Stein collection, brought from Tun-huang. Opinions would differ as to how many of the paintings in this latter collection, which numbers about three hundred items, should be classed as Chinese; but it is certain that a Chinese element predominates in the majority of them.

It is needless to say that though numbers of famous names occur in the list of painters to whom the pictures are attributed, in many cases these attributions cannot be taken seriously. Since the century began, a process of disenchantment has gradually robbed us of many cherished illusions. The tendency has been for T'ang to become Sung, and Sung, Ming, and Ming, Ch'ing; and the process still continues. Having learnt to distrust the old and proud attributions which at first our innocence accepted, we are obliged to confess that we know very little, and most students fly for safety to a general scepticism.

The fact is that in the study of Chinese painting, those *points de repère* to which we are accustomed in the study of European art are almost entirely lacking. The difficulty always is to find some work of which we can assert positively that it was painted by a certain painter at a certain date, in order that we may have a standard of comparison. The great masters of Chinese painting are known to us by works which have been ascribed to them by long tradition; but Mr. Waley in his recent book, 'An Introduction to the Study of Chinese Painting' (1923), has shown from Chinese records that copies and forgeries abounded from the earliest times and were accepted by all but trained connoisseurs.

Naturally Europeans feel themselves largely dependent on Oriental

expertise. But at once we have to note a great divergence between Chinese and Japanese opinion. Chinese criticism of art would seem to be much in the state that European criticism of art was in during the 18th century when 'Raphaels' and 'Rembrandts' abounded in delightful profusion; a state of happy credulity. The Japanese on the other hand seem inclined to fortify themselves with a scepticism which will admit nothing that is not based on a proved fact or document. Sometimes they remind us of the Germans in the nineteenth century, who dissolved every ancient hero into a sun-myth. No doubt this state of mind is far more salutary than the other; yet one may wonder if it be not a little exagcerated. It adds to our difficulties, though secretly no doubt it comforts us, that the Japanese authorities often differ among themselves as much as our own authorities differ about the problems of European art.

One thing remains; the actual works themselves. These we can study and compare with the best of Chinese paintings extant in Japan and elsewhere: though many questions of dates and authenticity must remain unsolved, we can at least establish a standard of quality. From the historical point of view the Stein collection is the most important part of the Museum collection. It is hardly necessary to remind the reader of the astonishing recovery made by Sir Aurel Stein in 1908 of a mass of manuscripts and paintings from a hidden vault in the Rock Temples of Tun-huang on the extreme western frontier of China. The paintings are now divided between London and Delhi. Though monotonous in subject, they are very varied in style. Many belong to the local traditions of Turkestan. Others are entirely Chinese, though it seems certain that these are productions of a provincial school, reflecting both in style and choice of motive the earlier phases of T'ang painting before the transforming influence of Wu Taotzŭ had become predominant.

In actual date however these paintings belong to the latter part of the T'ang dynasty. Several of them are dated; and the dates are all of the 9th and 10th century. This gives the collection a special rank and importance, since except for a few famous paintings in Japan, and the Pelliot collection in the Louvre, which, also coming from Tun-huang, supplements the Stein pictures, we have no sure data on which to base our conception of T'ang design.

The nucleus of the main collection in the Museum was the Anderson collection of 114 paintings, acquired in 1881. Sir Wollaston Franks, the distinguished archaeologist, who died in 1897, bequeathed his Chinese pictures, some fifty in number. In 1910 the greater portion of the collection made in China by Frau Olga Julia Wegener was acquired. In 1913 the thirty-three Chinese pictures of the Arthur Morrison collection were presented by a benefactor. But some of the most interesting pieces in the collection have been acquired separately at various times, by purchase or gift. Of these by far the most important is the now celebrated roll attributed to Ku K'ai-chih, bought in 1904. This is probably the earliest Chinese painting known to exist. Much has been written about this picture, which has been closely studied by experts from Japan and from America, as well as by those of Europe. Opinions differ about its age and authenticity. Some maintain it to be an original work of this fourth-century master; others declare it to be a copy not earlier than the Sung dynasty; others, probably the majority, see in it a painting made early in the T'ang period. Whatever the real truth (which may never be known) the painting is a most precious work; the drawing of the faces, the intensity of expression put into the eyes, the movements of the hands, the natural dignity of the attitudes, — all impress one by a subtle mastery of the fine brush-line such as is rarely attained anywhere else. This painter creates living beings; and the more one

is familiar with the picture, the more profound and intimate seems that life of theirs. In any case there is no doubt that here we have the pictorial style of the age in which Ku K'ai-chih lived, the fourth-fifth century A. D.

In 1923 two distinguished painters were sent over from Japan to copy this picture, which at the same time was photographed in its entirety for the purpose of a reproduction which a Japanese society has decided to issue.

If it were only for the Ku K'ai-chih roll and for the best of the Buddhist pictures in the Stein collection, all of the T'ang era, the Museum collection would be distinguished. The rest of the series of Chinese pictures are doubtless less important for the student, though perhaps more attractive to the art-loving public. It has only been possible to present here a small selection, and these have been chosen from pictures which may with some confidence be assigned to the earlier periods. Among those not reproduced maybe mentioned a much-repainted picture of ' Women and Children on a Terrace ' ascribed to Chou Wēn Chü (10th century); an album of ' Imperial Palaces ', copied from originals by Li Ssŭ-hsün (8th century); a long roll of landscape, copied by Chao Mēng-fu after a famous painting by Wang Wei of the T'ang dynasty; a roll of Arhats in the style of Li Lung-mien ; and a romantic picture of ' Three Sages in a Landscape ', attributed to Yen Hui (Yuan dynasty).

Pictures of the Ming dynasty are fairly numerous. Among those not illustrated here one may mention a beautiful picture of Phoenixes, which is anonymous; a pair of landscapes with birds and flowers by Lü Chi ; a group of paintings attributed to Ch'ou Ying, of which two may be originals; another group attributed to T'ang Yin; a landscape and a picture of the ' Hundred Stags ', attributed to Wēn Chēng-ming : two fine portraits of an official and a historian ; and the large picture known as ' The Earthly

Paradise ', well known by reproductions in the books by Petrucci and by Fenollosa.

Most numerous, naturally, are the paintings of the Manchu dynasty. These are in many different styles; from the richly coloured and decorative kind to the bold sketches done in ink with the finger-nail; many of these works are very attractive, and the workmanship is often of extraordinary delicacy.

JAPANESE PAINTING

The collection of Japanese pictures is very extensive. It contains about three thousand five hundred and eighty examples; but some hundreds of these are slight sketches, and many are quite unimportant. The nucleus was formed by the purchase in 1881 of the Anderson collection of between 2.000 and 3.000 paintings, drawings, and sketches. The gift by Sir William Gwynne-Evans in 1913 of the collection of about six hundred paintings formed by the well-known writer and amateur Mr. Arthur Morrison, was an acquisition of yet greater value. The Anderson collection was overweighted by the large amount of insignificant pieces. The Morrison collection is much better balanced, and richer in work of the older period, though the modern schools are the most fully represented, as is only to be expected.

Additions have been made from time to time to this combined series, and in the result we have a collection which contains perhaps few masterpieces but which gives the student a fairly adequate idea of the different phases of Japanese pictorial art. The collection, in spite of some fine pieces — and we have not reproduced one of the most impressive, a large ' Death

of Buddha', of the Takuma School, 12th or 13th century — is relatively weak in early Buddhist art, of which the Boston Museum has so splendid a series. The secular art of the Tosa School in the 13th, 14th and 15th century, — the superbly vigorous and dramatic scenes of civil war, the lives of Saints, the luxuries and ceremonial of the court, — this most brilliant chapter in the history of Japanese painting is hardly represented anywhere at all outside of Japan except by the famous 'Keion' roll at Boston. In the British Museum is a set of 'Horses in their Stalls' (originally mounted as a screen), of which we reproduce one; and another interesting piece is a 'Cock-Fight' with nobles and retainers looking on, probably of the 16th century. A beautiful little portrait of a Poet has been ascribed to Nobuzane, one of the great masters of the 13th century, but is more probabby by Shōkwadō. With the new wave of Chinese influence and inspiration, coloured by the doctrines of Zen Buddhism, which flooded life and art in the Ashikaga period, art was transformed, and the ink sketch became the favourite form of painting, with landscape as the favourite subject. From the fifteenth century onward the successive phases of Japanese painting are represented in the Museum with an increasing fullness; — the powerful and expressive brush-work of Sesshū and his followers, the idealistic landscape and figures of the 'Chinese School', formalized in a special direction by the Kanō family; the superbly decorative and original style invented by Kōyetsu and Sōtatsu, and continued by Kōrin; the popular art of Ukiyo-ye, begun by Matabei; the new Chinese revival in the 18th century, and the naturalistic movement at Kyōto with which it coalesced. We have only been able to reproduce a very few chosen specimens; and to indicate particular works among those not reproduced, would occupy too much space as the collection is so large. Of all the schools, probably Ukiyo-ye and the Shijō school are the best represented.

TIBETAN PAINTING

There are about a hundred Tibetan paintings in the Museum. Most of these are with the ethnographical collections, the rest in the Oriental Sub-Department. Forty or more of them are from the collection of Lieut. Colonel L. A. Waddell, whose book on Lamaism is well known. To the student the most interesting specimens of Tibetan art in the Museum are those recovered from Tun-huang by Sir Aurel Stein. Besides the painting reproduced here, there are several drawings.

PERSIAN AND TURKISH PAINTING

Of Persian paintings the Museum possesses a splendid series. But as the great majority of these, and the best, are contained in manuscripts, they are scarcely known at all to the public.

Early painting, of the Abbasid period, is represented by the remarkable illustrations, boldly coloured, to an Arabic Bestiary, acquired in 1884; and by a manuscript of Harīrī, acquired in 1825, which contains, besides paintings in which the figures have mostly been defaced, sketches in outline of extraordinary animation. These manuscripts both date from about 1250 A. D.

The conquest of Persia by the Mongol armies transformed Persian art, bringing in a strong influence from China. The most famous monument of Persian painting in the Mongol period is the manuscript ‘ History of

the Mongols ', dated 1314, now divided between the Royal Asiatic Society in London and the University of Edinburgh. But almost more interesting, as art, are the fine outline drawings made about 1300 A. D. in an astronomical manuscript in the Museum, several of which are illustrated in Dr. Martin's work and one of which we reproduce.

Of the great Timurid period, succeeding the conquests of Timur, the earliest specimen in the Museum is a small painting recently acquired by the Sub-Department of Oriental Prints and Drawings. This belongs to the fourteenth century. From that century to the middle of the sixteenth century, the most brilliant period of Persian painting, the art is finely represented in a succession of precious manuscripts, containing beautiful examples of the schools of Bihzād, Mirak, Sultān Muhammad and their associates, culminating in a magnificent Nizāmi made for Shāh Tahmāsp. We have only space to illustrate these by a few selected pages. These manuscripts were acquired at various dates in the nineteenth century, except the very fine Nizāmi of 1494, which was bought in 1908.

Many pages in these manuscripts are attributed to Bihzād, and other renowned masters ; but in few cases can we be confident that the attribution is correct. Nevertheless, the manuscripts contain many miniatures which are manifestly by artists of the first rank.

The sixteenth-seventeeth century is represented chiefly by separate paintings and drawings, mostly by Rizā Abbāsī and his school, preserved in the Oriental Sub-Department.

Turkish miniature-painting is little but a reflection of Persian art, and has no independent importance. A few good illustrated manuscripts are in the Oriental Library of the Museum; one of the most interesting is a book of Lives of the Sultans, illustrated with excellent portraits probably of the 16th century.



Dalliance Bundi,about 1790 Kanwar Sangram Singh,Jaipur

INDIAN PAINTING.

As might be expected from England's long and close connection with India, there are a great number of Indian miniatures in English collections, both public and private. The India Office and the Bodleian library at Oxford are especially rich in albums of these paintings ; and there is a fine series in the Victoria and Albert Museum. The collection in the British Museum is however the most comprehensive. It includes both illustrated manuscripts and single paintings. The most important of the former class is a Bābur-nameh, containing a quantity of paintings by the chief artists of the court of Akbar. The majority of the single paintings were acquired at different times in the shape of albums, and placed in the Library, with the manuscripts. In 1920 most, though not all, of these albums were transferred to the Sub-Department of Oriental Prints and Drawings. Being usually heterogeneous in character, with Persian work mixed among the Indian, and quite without any logical arrangement, these albums have been broken up, and the paintings separately mounted and arranged according to schools. It is thus possible for the first time to study the Indian paintings in historical order. The series transferred from the Library is rich in works of the Mogul School, many of them of the first order, but also includes examples of other schools, — paintings belonging to the province of Bihar, the Deccan, etc.

Since 1913, the Oriental Sub-Department has also acquired by purchase and by gift a choice, if not very extensive, collection of paintings and drawings of the Rajput Schools, especially the delightful art of the Kangra Valley, and of the Sikh school.

On the whole, however, the greatest strength of the collection is in the fine portraiture by artists of the courts of Jahāngīr and Shāh Jahān. Mention must also be made of a very remarkable painting of quite unusual size, — mutilated unfortunately — which is painted on fine cotton in the style of the school of Bihzād but contains portraits of Akbar, Humāyūn, Jahāngīr and Shāh Jahān, the last two of which, at least, seem to be added in a later hand. Two other large paintings on linen belong to a sixteenth century ' Romance of Hamzah ', a manuscript made for the Emperor Akbar at the beginning of his reign and illustrated with 1.400 paintings: 25 of these are in the Victoria and Albert Museum, 61 in the Museum for Art and Industry, Vienna, and others are in various European collections.

Among the paintings in the Stein collection are a few Nepalese figures of Indian deities which, of little account in themselves as art, have a certain importance as documents; for they are probably work of about the tenth century and belong to the period between the latest frescoes of Ajanta and the earliest Rajput painting, a period from which almost nothing has survived. These are supplemented by a certain number of small paintings in medieval Nepalese manuscripts, preserved in the Oriental Library.

PAINTING IN TURKESTAN

Through the discoveries of Sir Aurel Stein the Museum is rich in pictorial remains from Eastern Turkestan. One or two small pictures on wood come from Khotan, whence Sir Aurel Stein brought them after his first expedition in 1901. A certain number of frescoes now in the Museum come from various desert sites; a more important series, especially the remark-

able Buddhist frescoes in late classical style from Miran, have gone to India. But the most numerous paintings, made on silk or paper, come from the ' Cave of the Thousand Buddhas ' at Tun-huang. They are akin to the paintings found by Von Le Coq at Turfan, and now in Berlin, though they vary considerably in style. We have been unable to find room for reproductions of any of these works, the interest of which is archaeological rather than artistic, and have reproduced only a few specimens of those other Tun-huang paintings which may be definitely classed as Chinese, and which are far more important from the artistic point of view.

DESCRIPTION OF PLATES

INDIAN SCULPTURE

PLATE I.

A Yakshini.

From Sanchī. This delightful Dryad, so full of natural grace and vigour, is typical of the early Buddhist sculpture, of which the great stupa at Sanchī is one of the chief monuments. 2nd century B. C.

Stone.

67,5 × 47,9 cm.

PLATE II.

Pattini Devi, Goddess of Chastity.

Found near Trincomali, Ceylon. The earliest discovered of the bronze figures in which Ceylon was so rich. According to Coomaraswamy, it is possible that this statue is as early as the 7 th century A. D. (Arts and crafts of India and Ceylon, p. 52). But the date is problematic.

Gilt bronze.

Height : 144,8 cm.

PLATE III.

1. Hand and forearm.

Fragment of a small statue, found at Buddhavani, Madras.
Before the 7th century.
Bronze.
Length : 13,5 cm.

2. Avalokitesvara.

From Ceylon.
Bronze.
Height : 9 cm.

3. Pattini Devi.

Perhaps of the 15th century.
Bronze.
Height : 17,8 cm.

4. Avalokitesvara.

9 th century.
Bronze.
Height : 14,5 cm.

PLATE IV.

1. Sarasvatī playing on the Vina.

From Mathura.
About the 10th century.
Reddish stone.
66 × 33 cm.

2. Sculptured base of a column.

The eight dancing figures between the pillars symbolize the rhythmic energy of Creation. An example of the later Gupta sculpture. Sixth century.

Height : 109,2 cm.

PLATE V.

1. Head of Buddha.

One of three Buddha heads in the Museum from the famous temple of Boro-Budur, Java.

Black stone.

Height : 34,5 cm.

2. Nandi, the Bull of Siva.

Probably from Southern India. A good example, recently acquired by the Museum, of the fine comprehension of animal life and treatment of animal form which distinguish Indian art.

Granite : 14th century (?).

88 × 99 cm.

CHINESE SCULPTURE

PLATE VI.

Bronze Dish.

Late Chou dynasty (1122-255 B. C.).

One is reminded of Greek bronzes by the form of this bowl and of the two handles; but the high and wide foot is quite un-Greek. The bronze is ornamented with a conventionalized design of phœnixes. Its simple grandeur and massiveness are very impressive.

Height : 17,2 cm.

PLATE VII.

1. Coffin bricks, stamped in relief.

Han dynasty.

The gift for expressing the movement of life in human and still more in animal forms, and the genius for rhythm of line, always characteristic of Chinese art, are already well developed in these early works. The advent of Buddhism transformed the 'Pagan' art of Han, which expresses the pride in life of a strong race, into an expression of the inner spirit and its aspirations. It is something like the change from classic to mediaeval sculpture in Europe.

Length of longest brick : 41 cm.

2. Two heads in terra cotta.

Han dynasty.
From tombs.

Height : 22 cm.

PLATE VIII.

Ornamental brick in form of a gateway.

Han dynasty.
Remarkable for the effects of foreshortening.

Height : 79,5 cm.

PLATE IX.

1. Figurine of a lady.

From a tomb of the T'ang dynasty.
Terra-cotta.

Height : 31 cm.

2. Figurine of an actor.

From a tomb of the T'ang dynasty.
Terra-cotta.

Height : 29 cm.

3. Lokapala.

T'ang dynasty.

In wood (the feet restored). From shrines of ' Ming-oi ' site, Kara-shahr, Chinese Turkestan.

Height : 25,8 cm.

4. Miniature Stele, with Buddhist subjects.

T'ang dynasty.

In wood. From the same site as the last.

Height : 25,5 cm.

PLATE X.

An Arhat in meditation.

T'ang dynasty.

Pottery figure, covered with glazes coloured white, green, yellow and warm brown. A little over life-size. Probably one of a set of eight, formerly in a cavern temple on a moutain near Ichou in Chih-li. No doubt these eight were the remnant of a set of Sixteen Arhats (Lohan in Chinese ; the immediate disciples of Buddha) and may have been removed to this remote cave at a time of persecution. (See F. Perzynski in the Neue Rundschau, October 1913.) Of the set, one is in the Boston Museum, two in the Metropolitan Museum, New York, one in the University Museum, Philadelphia, one in the Ontario Museum, Toronto, one in the Matsukata collection, Japan, and a head only in the Cleveland Museum, U. S. A. Four others of the same character are said to be in private hands.

Height : 127 cm.

See the articles by R. L. Hobson, in the Burlington Magazine vol. XXV (1914), p. 69, and O. Kümmel in Ostasiatiche Zeitschrift. Vol. II, p. 457.

PLATE XI.

Seated Bodhisattva.

Wooden statue, originally covered with gesso and painted ; but only traces of these now remain. The right hand and the toes of both feet are missing but have been restored in modern times. Probably of the Sung dynasty, about the 12th centuy.

Height : 175,3 cm.

PLATE XII.

1. Lion.

From the site of a temple near Kü-lu-hsien in Southern Chih-li.
11th century ; marble.

Height : 117 cm.

2. Tiger.

A highly conventionalized form, notable for the bold simplification of the planes, and the volume of its masses.
Ming dynasty.

Height : 134 cm.

BACTRIAN ART

PLATE XIII.

1. Winged and horned Monster.

This Gryphon-Lion is said to have been fonnd near the Helmand River in Afghanistan. It is presumed to be Bactrian work of about the second century B. C.

Bronze.

Height : 32,5 cm.

CHINESE PAINTINGS

PLATE XIII.

2. Hunting scene on a Vase.

Drawn in black outline on a white band. A certain number of vases of the later Han dynasty are painted with decorative motives. This is one of a pair recently brought to England, remarkable for having animals and figures on them drawn with great animation — perhaps the earliest specimens we know of Chinese pictorial art. Probably 3rd century.

Height : 34,5 cm.

PLATE XIV.

1. Landscape and Hunter.

2. Family Group.

By or after *Ku K'ai-chih* (c. 344-c. 406 A. D.). Two sections from a long roll, illustrating a brief tract ' Admonitions of the Instructress to the Ladies of the Court ', written by Chang Hua (232-300 A. D.). The landscape illustrates the text : " There is nothing high which is not soon brought low. When the sun has reached the zenith, it begins to decline ; when the moon is full it begins to wane. To rise to glory is as hard as to build a moutain out of dust ; calamity comes as quickly as the rebound of a tense spring ". The hunter with his bow illustrates the last sentence. The primitive character of the landscape agrees with what we know of the art of this period. The second scene, a family group, illustrates a text on harmonious life : ' Yield not to your own caprices. Be united as a swarm of locusts '.

The painting bears the seal of the emperor Hui Tsung, who reigned from 1101 to 1125. Another seal is that of the Hung-wēn, a department of the Han-lin literary college : this seal is recorded in the 8th century as a seal found on old paintings. Later, the painting was in the collection of the Emperor Ch'ien Lung, who had it re-mounted. Three other sections of the painting are reproduced by Mr. Waley, ' Introduction to the Study of Chinese Painting ', (1923), where the painting is fully discussed; and another section by Petrucci, ' Peintres Chinois '. The entire roll was reproduced in colour-woodcut made by Japanese artists and published by the Trustees of the Museum in 1912.

See the article on Ku K'ai-chih by E. Chavannes in ' T'oung Pao ', ser. II. Vol. V, p. 325.

The complete painting measures 347 × 24,8 cm.

PLATE XV.

Sakyamuni, with attendant disciples and Bodhisattvas, and donors below.

This hanging picture in silk embroidery is one of the largest and most splendid of the pictorial remains recovered by Sir Aurel Stein from the Cave of the Thousand Buddhas, Tun-huang, in 1908. The colours of the silk are in a remarkable state of preservation.

The rocks behind the Buddha are meant to suggest the Vulture Peak, the scene of his last discourse. Sir Aurel Stein considers that this embroidery is among the most ancient of the pictures discovered at Tun-huang, and that it may be of the 8th century or even earlier. Internal evidence supports this opinion. The flying angels recall the figures in the paintings in the Tama Mushi shrine at Nara in Japan (7th century); but they may represent the survival of an early convention. See The Thousand Buddhas (1921) by Sir Aurel Stein, and Serindia. Vol. II, by the same author.

248 × 160 cm.

PLATE XVI.

1 and 2. Two Details from a large painting of a Buddhist Paradise.

Of the silk paintings found at Tun-huang, this is the finest, as it is also the largest in size. What at first sight impresses most in the picture is the glowing beauty of the colour, with its strange and subtle harmonies. The composition is of course traditional and prescribed; the terraces and pavilions rising from the lotus-lake, the celestial dancer and concert of musicians in the centre, and multitudes of blessed beings assembled all round, with the Buddha (in this case not Amitābha but Bhaishajya, the Supreme Physician) presiding over this world of joy and music. But whoever painted this picture has been little content with priestly formula and prescription; he has infused into the whole composition an exquisite feeling for the natural grace of the

human body and its movements (note the figure in the pavilion in the upper section); he has painted each of these beautiful beings as if he were portraying some one actually seen and known, and some of the types have an extraordinary dignity and charm.

See ' The Thousand Buddhas ', plates I and II.

The complete painting measures 205,8 × 170,2 cm.

PLATE XVII.

1. Prince Gautama's first encounter with sickness.

The prince riding out from his palace finds a sick man supported by two friends, one of whom gives him drink. A courtier approaches from the side of the palace.

Part of a temple-banner from Tun-huang. We note that in this illustration of the Indian legend everything is translated into Chinese idiom. It is somewhat singular that the famous story of the Four Encounters does not occur, so far as is known, in the sculptures of Gandhara.

See ' The Thousand Buddhas ', plate XII.

40,5 × 20,5 cm.

2. Animals with their young.

Probably a reference to the perfect animals born at the same hour as Buddha.
Part of a temple-banner from Tun-huang.

Interesting as throwing light on the animal-painting of the T'ang period. In contrast with the delicate fineness of the drawing in the last subject, this sketch is remarkably free and bold.

48 × 22,5 cm.

PLATE XVIII.

1. Snake and Tortoise.

Rubbing from an incised stone, bearing the signature of Wu Tao-tzŭ, at Ch'eng-tu, the capital of Ssechuan. The tortoise is supposed to be impregnated by the serpent, and the two in conjunction are the Chinese symbol for the North.

94 × 48,2 cm.

Formerly in the collection of S. W. Bushell, the rubbing was presented by his widow.

2. Boy-Rishi riding on a Goat.

This painting was formerly attributed to Han Kan, the famous painter of the 8th century, but is no doubt later by some centuries. It may be assigned perhaps to the end of the Sung dynasty, or to the Yuan dynasty.

65,4 × 42,5 cm.

PLATE XIX.

The Lady and the Bear.

An incident which occured in the 1st century B. C. At a spectacle, at which wild animals were shown, a bear broke loose and rushed toward the emperor, but was intercepted by the lady Fēng. The same story is depicted in the Ku K'ai-chih roll, but there the lady is proud and defiant ; here submissive and resigned. The picture is remarkable for its completeness of realization and for its beauty of glowing colour. Its date is doubtful. It may be by a Sung painter, 12th or 13th century.

52 × 89,5 cm.

PLATE XX.

Two Geese.

This picture bears the signature of Chao Ch'ang, the famous flower-painter who flourished about 1000 A. D.; but this is obviously a late addition. The background is not in its original condition, but what exactly has happened to it, it is difficult to say. Fortunately the geese themselves are untouched and are painted with subtle mastery.

13th century (?).

138,5 × 63,5 cm.

PLATE XXI.

Lotus, Heron and Kingfisher.

This painting, like the last, combines delicacy with breadth in an extraordinary degree. As design, the lotus plant is monumental; yet how sensitive is the line in every detail! Assuredly this is from the brush of a master. In conception it has that peculiar depth and intimacy of mood which we associate with the Sung art. But, like the 'Geese', this painting has no long pedigree, no appendix of certificates and documents attached to it: it is therefore suspect to Oriental critics. Can this be a Ming copy? If so, Ming copyists were great men.

153,3 × 76,2 cm.

PLATE XXII.

Tiger by a mountain torrent.

Painted in ink on silk. Attributed to Mu Ch'i (13th century), famous for his ink pictures inspired by Zen philosophy. A superb tiger by him in the Daitokuji Temple,

Kyōto, is reproduced in the Shimbi Taikwan, vol. II, pl. 12. Though not of the same rank and possibly of rather later date, the Tiger in the Museum picture is conceived and drawn with great intensity : the contained fury of rage is immediately felt.

153,7 × 83,7 cm.

PLATE XXIII.

1. Landscape in Snow (Detail).

Fan K'uan, a Sung master, was famous for his snow scenes ; and landscapes of this kind tend to gravitate to his name. A false signature of Fan K'uan has been added to this roll, which however seems to date from the earlier part of the Ming dynasty. It is in an unusual style, combining a certain realism with romantic feeling.

The complete painting measures 31,7 × 421,3 cm.

2. Tethered Horses.

Every one familiar with the trade in Chinese pictures will expect to find on any picture of horses the name of Chao Mēng-fu (b. 1254, d. after 1316); and he will rarely be disappointed. Yet Mr Waley (p. 239) has pointed out that many other painters of the Mongol dynasty were famous for their horses; and Chao Mēng-fu was equally noted for pictures of other subjects. The signature *Tzŭ-ang* on the present picture is quite unconvincing. The two horses, however, are admirably grouped and full of character. In the thrown-back head and neck of the nearer horse there is a suggestion of massiveness unusual in Chinese painting. It seems quite possible that this may be a work of the Yüan period, but whether it has any connection with Chao Mēng-fu, who can say ?

55,9 × 47 cm.

PLATE XXIV.

Lao Yu and Fēng bird.

By *Wu Wei* (b. 1458, d. 1508).

Painted in ink with a broad, free brush and lightly coloured. Wu Wei's inspired boldness of brush was famous in his day and his style was much imitated. The Museum has other paintings attributed to this master, but this seems the likeliest to be authentic.

147,3 × 95,3 cm.

PLATE XXV.

Wild Geese and Rushes.

By *Lin Liang* (fl. c. 1500).

Though lacking the depth and repose of Sung design, this is a most masterly piece of ink painting by one of the greatest artists of the early Ming period.

188 × 99 cm.

PLATE XXVI.

1. Winter.

By *Shēng Mou* (14th century).

Noteworthy alike for the comprehension of the structure of the rocky ground and for the communication of wintry atmosphere. The charming pair of paintings ' The Sage in the Forest ', reproduced in ' Painting in the Far East ', 3rd edition, pl. XXII, have also been attributed to this celebrated master.

106 × 49,5 cm.

2. Bear and Eagle.

By *Lu Chia-pin* (late Ming period).

An eagle about to attack a small black Himalayan bear which is getting honey from a tree-trunk.

163 × 91 cm.

JAPANESE PAINTINGS

PLATE XXVII.

Portrait of Yoritomo, the First Shōgun (1147-1199 A. D.)

Ancient copy after the picture ascribed to *Fujiwara Takanobu*, who died in 1205 and was therefore contemporary with Yoritomo. The original is in the Jingoji Temple, Takao, Kyoto. The Museum version shows the feet, which in the original have disappeared, with much of the band of decoration below.

213,5 × 89 cm.

PLATE XXVIII.

Amida Buddha descending from Heaven.

Attributed to *Yeshin Sōzu* (942-1017 A. D.).

A group of pictures in Japan of extraordinary beauty of conception and of profound religious feeling, are traditionally ascribed to Yeshin Sōzu and his school. Opin-

ions will doubtless differ as to the suthorship and date of this painting, but in its depth of feeling, its majestic serenity and delicacy of execution, it is a beautiful example of the early Buddhist art of Japan. See ' The Painters of Japan ', by Arthur Morrison (vol. I, p. 48) from whose collection this painting came.

160,7 × 75,6 cm.

PLATE XXIX.

1. Sugawara Michizane in Chinese Dress.

After *Kanaoka.*

From Kanaoka, the first great name in Japanese painting (9th century A. D.), all his known works have been detached by modern criticism. He painted a series of Chinese sages in the imperial palace, which were destroyed in the 17 th century. Kano Tanyu was commanded to paint new pictures in their stead in 1642. The burnt paintings must have been known to Kohitsu Ryoyei, a celebrated expert, who in 1673 wrote down his considered attribution of this painting to Kanaoka. We can at least say therefore, in the words of the former owner of the picture, Mr. Morrison, that it is 'an example of what a seventeenth-century Japanese critic considered to resemble a work of Kanaoka '; and we may presume it to be a copy, and therefore a clue to the actual style of that master. On this account it has a special interest.

71,1 × 28,9 cm.

2. Jizō.

Attributed to *Takuma Chōga* (12th-13th centuries).

The Bodhisattva holds in one hand a pilgrim's staff, and in the other the flaming jewel with which he illuminates the darkness of hell.

96 × 38,3 cm.

PLATE XXX.

A Horse in its Stall.

Attributed to *Hirochika* (15th century).

Whether by Hirochika or not, the set of paintings of Horses to which this belongs dates no doubt from the fifteenth century, when, though the Tosa style had fallen out of fashion, the national school did not lack distinguished masters. Among these were Yukihide and his son, or nephew, Hirochika, who was father of the famous Mitsunobu.

123,2 × 50,2 cm.

PLATE XXXI.

Hotei and Children.

By *Sesshū* (1420–1506).

Hotei, the fat god of good-luck, ' moving house ' and being pushed and dragged along by children. Painted by Sesshu ' at the age of 83 '. Drawn with a bold brush, and lightly tinted. Other examples of Sesshū's style, including two screens, are in the collection.

39,4 × 106,4 cm.

PLATE XXXII.

Daruma.

By *Sōami* (15th century).

Portraits of the famous Buddhist patriarch, founder of the Zen sect, were a favourite theme with the Askikaga painters, many of whom were priests or monks be-

longing to that sect. Sōami is famous for his landscapes of misty solitudes among lakes and mountains. Two specimens are in the Museum collection.

77, 5 × 39,1 cm.

PLATE XXXIII.

The Chinese Poet Tu Fu.

By *Unkoku Tōgan* (16th century).
Tōgan revived the Sesshū style with great success.

59, 7 × 37,5 cm.

PLATE XXXIV.

1. Evening Rain.

By *Sesson* (16th century).
One of a set of Eight Famous Views or landscape motives traditional in China and adopted by the artists of Japan.

25 × 39,8 cm.

2. Chinese Landscape.

By *Kano Tanyū* (1602·1674).
Part of a long roll, painted in emulation of a famous roll by Sesshū. The Museum contains other good specimens by this master.

The whole roll measures 964,5 × 51,4 cm.

PLATE XXXV.

1. Falcon on a perch.

By *Oguri Sōtan* (15 th century).

121,9 × 46 cm.

2. The Rishi Shōriken crossing the Sea on a Sword.

By *Kanō Motonobu* (1477-1559).

A fine example of the formalised but very energetic ink-painting of the early Kanō school, by its chief master. The Museum has also a fine landscape by him.

66,3 × 32 cm.

PLATE XXXVI.

Bridge and Willow at Night.

School of *Kanō Yeitoku* (1543-1590).

Painted in gold and green on a ground of deep blue.

152 × 361,8 cm.

PLATE XXXVII.

Descent of the Thunder God on the Palace of the Fujiwara (detail).

By *Sōtatsu* : early 17th century.

Michizane's avenging spirit appears as the Thunder-God to Tokihira, through whose intrigues the great statesman had been banished.

Two leaves from a six-fold screen, painted in ink. Sōtatsu, one of the greatest of Japanese painters, is famous for the splendour of his colouring. Ink-paintings, and also figure-subjects by him, are comparatively rare. Dramatic and decorative motive are here fused together with singular originality and power.

132,7 × 114,7 cm.

PLATE XXXVIII.

1. Fragment of a screen-painting (detail).

By *Kōyetsu* (1555-1637).

Fragments saved from an almost destroyed screen-painting on a gold ground have been mounted afresh on a small screen of two leaves. The original composition was one of fans probably combined with other motives in a capricious scheme of decoration. Two complete fan-designs have been cut out and pasted on the new screen with fragments of other fans, and a floral background has been added in a rather coarse and perfunctory manner. Even a fragment of this rarest of masters is a precious thing.

The screen measures 106 × 127 cm.

2. Coloured Stones, berries, and pine shoots.

By *Kōrin* (1657-1716?).

A little picture of still-life of the type used in the tea-ceremony. One of seven or eight pictures in the Museum attributed to Kōrin.

36,2 × 49,5 cm.

PLATE XXXIX.

1. Three boys with a dog.

School of *Matabei.*

Two-fold screen. Probably this is part of an originally larger composition ; the gold decoration has been added later.

156 × 153,6 cm.

2. Young Pine and Acacia.

By *Hoitsu* (1761-1828).

Two-fold screen, with silver ground, on which the sharp green and the scarlet of the foliage tell with ravishing effect.

168,3 × 167 cm.

PLATE XL.

1. Girl dressing a man's hair.

By *Kwaigetsudō Andō* (early 18th century).

This is one the very few paintings by this rare master which has not a single female figure for subject. Formerly in the possession of Mr. J. S. Happer, this picture is reproduced in colours in ' Masterpieces of Ukiyo-ye ', vol. III. The Museum has also another painting by Andō.

50,2 × 35 cm.

2. Monkey and young, with butterfly.

By *Mori Sosen* (1747-1821).

Painted in ink, slightly coloured.

The Museum has about half-a-dozen good examples of Sosen, besides copies, illustrating his finished style, both in colour and ink, and his broad and rapid sketching.

111 × 44,4 cm.

PLATE XLI.

1. A Bird.

By *Hokusai* (1760-1849).

Very characteristic of Hokusai's mature manner. Chosen from thirty-odd paintings and drawings by Hokusai in the Museum which illustrate the great variety of his style.

36 × 54 cm.

2. Two pages from a sketch-book.

By *Hiroshige* (1797-1858).

The page at the right became the foundation for the fine print in the Honchō Meisho series, ' Avenue leading to Akiba Temple ', reproduced in colours in the Paris Catalogue by Vignier and Inada, pl. LXX. The Museum has four sketch-books, as well as five kakemono and an album of drawings by Hiroshige.

24 × 29 cm.

TIBETAN PAINTING.

PLATE XLII.

Avalokitesvara seated on a lotus.

Eight subsidiary forms of the goddess are arranged around. Above is a small figure of a Buddha, with a saint on either side. Below is a demon-deity.

This painting from Tun-huang (Stein collection) is probably the earliest Tibetan painting known to us, if it be contemporary with the great majority of the paintings found in the Cave of the Thousand Buddhas, i. e. of the latter part of the T'ang dynasty. Tun-huang was under Tibetan domination from the middle of the eighth to the middle of the ninth century. Some Tibetan drawings were found in Tun-huang and are now in the Museum, but this is the only specimen found there of the fully-coloured type of painting which has become traditional in Tibet.

Painted in distemper on linen. The original mount is still attached to the picture.

67 × 40 cm.

KOREAN PAINTING

PLATE XLIII.

A Family Group.

Anonymous ; 16th century.

The personages and costumes in this picture are Korean, and presumably the

painting also. Pale blue and grey, black, white and gold, with a few touches of red, make up a harmony of colour recalling some of the early Italian frescoes.

The Museum possesses two extremely large Korean paintings of ' Temple Guardians ', perhaps of the 17th century, a portrait of a later date, a few other specimens of Korean art.

136 × 131 cm.

PERSIAN PAINTINGS

PLATE XLIV.

1. Group of figures.

Outline drawing in red ink.

From a manuscript of Hariri's ' Makamat '. The illustrations are some of them sketches like this ; others are fully coloured, but in many cases the figures have been obliterated. The paintings of plants and trees are in a bold, coarse style. The sketches are unique; no others are known of this period.

Middle of the 13th century.

19 × 23 cm.

2. Centaur drawing a bow : the constellation Sagittarius.

From an astronomical manuscript, a description of the fixed stars by Abd-al-

Rahman Al-Sūfi. Remarkable for the elegance of the calligraphic drawings, influenced by Chinese models.

About 1300 A. D.

19,5 × 22 cm.

3. Camel and tree.

From a manuscript of the Bestiary by Ibn Bakhtīshū. The miniatures in this copy are not equal to those in the splendid manuscript of the same work now in the Morgan Library, New York; they are rather more primitive and are, in fact, of earlier date. They are however of great interest and importance.

Middle of 13th centuy.

23, 2 × 15,4 cm.

PLATE XLV.

Humai and the Princess Humayun.

One of the paintings in a manuscript of the Poems of Kwajū Kirmani, written at Baghdad and dated 1396. One notes the tall proportions of the figures, the rich, warm colouring, and the symbolic treatment of landscape, with its isolated plants of exaggerated size.

28, 5 × 17,8 cm.

PLATE XLVI.

1. Shirin admiring the portrait of Khusrau.

From a manuscript of mixed contents, dated 1410–1411 A. D.

10, 6 × 7,5 cm.

2. Alexander seeking the way to the Fountain of Life.

At the left in a recess of the rocks sits the prophet Khidr, from whom Alexander learns the way.

From the same manuscript.

13 × 10 cm.

PLATE XLVII.

1. Men on Camels fighting in the Desert, watched by Majnun.

From a MS of Nizami, dated 1442. The best of the paintings in this manuscript combine vigour and delicacy in an extraordinary degree. They accord with the character of Bihāzd's work, who delighted in a delicate minuteness: and Dr. F. R. Martin considers that all the twenty miniatures in this manuscript are by Bihzād, though they ' must be classed among his latest work '. But if by Bihzad they must have been inserted at a later time, since the master could hardly have been more than a child in 1442, and probably was not even born.

12,2 × 8,5 cm.

2. Visit to the Ka'aba.

From the same manuscript.

12,5 × 7,5 cm.

PLATE XLVIII.

1. Scene of mourning for Laila's husband.

Painted in an unusual colour-scheme, from which reds and yellows are absent. Blue is in Persia the colour of mourning.

From a manuscript of Nizami, dated 1494, containing 17 paintings to which the name of Bihzād has been attached, and 5 to which the name of Mīrak has been given. In one case both names are written under the miniature; either as alternative attributions or as suggesting that it was begun by Bihzād and finished by Mīrak. In no case however are the names written on the actual paintings, and we cannot regard them as signatures, though the attributions are accepted by Martin. They are written in a later hand. Under this painting is the name Bihzad.

18 × 12 cm.

2. Laila's Camp in the Desert.

By *Kāsim 'Alī.*

From the same manuscript as the last.

The emaciated Majnun lies by the stream in the foreground: Laila is seen in her tent.

This painting also has the name Bihzād written beneath it, but it bears the actual signature of Kāsim 'Alī. See Schulz, Die Persīsch-Islamiche Mīniaturmalerei, vol. I, p. 168.

17 × 12,5 cm.

PLATE XLIX.

Shirin, bathing, seen by Khusrau.

By *Sultān Muhammad.*

This is from the famous manuscript written for Shāh Tahmāsp at Tabriz in 1539-1543 A. D. The names of Mīrak, Sultān Muhammad, Mir Sayyid 'Alī, Mīrzā 'Alī and Maulana Muzaffar 'Ali are given as artists under some of the thirteen miniatures. These are the chief artists of the reign of Shāh Thamāsp. It seems probable that these attributions are correct.

The colour-scheme of this page is of singular beauty.

29 × 18,5 cm.

PLATE L.

The Ascent of the Prophet to Heaven.

Perhaps by *Mīrak.*

This glorious page, blazing with crimson, gold, and white and orange, and deep lapis lazuli blue, is called by Martin ' the most magnificent painting ever produced in Persia '. If, as religions art, we cannot place this above, or even on a level with, the early masterpieces of Buddhist painting in China and Japan, still in its sense of cosmic movement and etherial ecstasy it has perhaps no parallel in Persian art. No name is attached to this painting ; it may perhaps prove to be the work of Mīrak.

29,2 × 19 cm.

PLATE LI.

A Picnic by a Stream.

The unfinished state of the painting shows the technical methods of the Persian painters. The heads of the personages seem to have been finished first. This exquisite drawing may be by Muhammadī.

22,7 × 14,8 cm.

PLATE LII.

1. Loading a Camel.

Three men loading a kneeling camel. The ground is not indicated. Drawn with a fine brush ; and partially tinted in faint red.

Anonymous : late 16th century.

11 × 13,5 cm.

2. Hunter drinking.

A man reclining on the ground: he grasps bow and arrow in one hand and with the other holds a bowl to his lips. Drawn with a fine brush in calligraphic style. The flowers and foliage are in gold. Inscribed *Hulagu*, but the name of the Mongol conqueror seems to have been added quite fancifully, probably because he was a famous hunter.

Anonymous: 15th or 16th century.

8,7 × 14,5 cm.

PLATE LIII.

1. Illustration to a Story.

A young prince on horseback talking with a peasant. In the foreground, a man carrying a faggot of wood, and some goats. Drawn with a fine brush, and coloured in places.

Anonymous. Style of Muhammadī. Cf. the drawing by Sultān Muhammād, reproduced by Schulz, pl. 142, in which similar motives occur.

17 × 10 cm.

2. A Lady and her little son.

By *Riẓā 'Abbāsī* (d. 1627).

A lady in dishabille, nude except for a single garment of mauve and gold, holds her little boy on her shoulder and watches the bird perched on his finger.

Decoration of the background in gold. Signed by Rizā 'Abbāsī.

17,2 × 9 cm.

PLATE LIV.

1. A man seated by a tree with a book and a cup of wine.

Drawn with exceptional delicacy, and partially coloured.
Anonymous : 16th or 17th century.

6,8 × 7,5 cm.

2. A man pulling his mule from the water by its tail.

Drawn with a very fine brush; with a few touches of faint red. Seal of a collector.
Anonymous : 16th or 17th century.

10 × 8,5 cm.

3. A young man reading by a blossoming tree.

Drawn with a fine brush and partly coloured. Gold on the young man's dress, turban and book.

Anonymous : 17th century.

15,5 × 8,8 cm.

4. A youth seated, looking at a picture-book.

By *Rizā 'Abbāsī.*

He is luxuriously dressed in a coat of cloth-of-gold, and has a narcissus-flower in his turban.

Signed ' Rizā 'Abbāsī after Muhammadī of Herat '.

14, 6 × 7,6 cm.

INDIAN PAINTINGS

MOGUL SCHOOL

PLATE LV.

1. A theological Discussion.

Painter unknown ; 16th century.

A religious teacher expounding the Koran. Under a portico a devotee is saying his prayers. This painting, exquisite both in the drawing and in the delicate colouring, is in Indo-Persian style. Delhi is suggested by the red sandstone of the buildings; and the painting of the dark foliage appearing above the roof is Indian ; ortherwise the style is very Persian.

22 × 11 cm.

2. Battle Scene.

By *Basāwan* (Coloured by *Chitra*).

The bright contrasted colours are enhanced by the use of gold for the armour of the warriors. This is a good example of the design of Basāwan, one of the two most celebrated of the Hindū artists working at the court of Akbar; his rival being Daswanth. This group of artists is well represented in a superb manuscript of the Memoirs of Bābur, richly illustrated, which is in the Museum Library.

16th century.

23 × 12,3 cm.



Processional scene at the court of Jahangir. Painted by Manohar, A.D. 1905, Rampur State.

PLATE LVI.

1. Ox, Mule and Bees.

Illustration to a fable. Remarkable for an unusual quality of atmosphere and suggestion of evening light in the landscape background.

Early 17th century

6 × 10,5 cm.

2. The Emperor Jahāngīr drinking under a canopy.

By *Manohar.*

Manohar was one of the chief painters of the court of Jahangir. The original is richly coloured. Jahāngīr offended the strict Moslems by his fondness for wine-drinking.

Early 17th century.

21 × 15,3 cm.

Reproduced in colours, Binyon and Arnold, ' Court Painters of the Grand Mogul ', pl. I.

3. Tame Antelope and groom.

By *Manohar.*

The green of the background has been rubbed and has disappeared in places. Unsigned, but it can be attributed with some confidence to Manohar.

18 × 13,7 cm.

PLATE LVII.

The Emperor Shāh Jahān visiting a teacher.

Artist unknown : 17th century.

In his thatched hut the mullah receives the Emperor and discourses with him, while all round the immemorial life of the Indian fields goes on quietly. The painting is remarkable for the charm and intimacy of its atmosphere, no less than for the subtle quality of its texture and colour.

24 × 13 cm.

PLATE LVIII.

1. Hawk on a perch.

Artist unknown: 17th century.

The artist most famous for birds is Mansūr, and to him such paintings as this are apt to be attributed. This little work, of the finest finish and most delicate colour, seems to resemble rather the style of Muhammad Nādir of Samarkand, one of the best of Shāh Jahān's painters, of whom there are a number of examples in the Museum.

23 × 13,7 cm.

2. Escaping Elephant.

Painter unknown: 17th century.

The elephant has vermilion painted on his forehead, trunk and ears.

14,2 × 22 cm.

PLATE LIX.

1. Portrait of Aurangzib.

Painter unknown ; 17th century.

It is difficult to distinguish between the work of Shāh Jahān's painters, but this vivid sketch of the great dissimulator who was to overcome the three brothers who were his rivals, and to depose his father, must be by one of the best of them. The album from which it comes is unsurpassed for the series of portraits of personages of Shāh Jahān's court which it contains. Many of the drawings are signed ; some are by Hūnhār, some by Muhammad Nādīr of Samarkand, some by Anupchatar, some by Chitarman, some by Govardhan. These are either outline drawings of great delicacy, or lightly tinted, or fully coloured paintings.

25 × 10 cm.

2. Portrait of Ala al-Mulk Tūnī d. (1663).

By *Chitarman.*

Drawn with a very fine brush, and signed.

20,2 × 11,1 cm.

RAJPUT SCHOOLS

PLATE LX.

1. A Princess playing music toa Peacock.

Jaipur School ; 17th century.

One of the Ragini, or musical modes, which were favourite subjects of the Hindu painters and often provide charming motives.

28 × 17,7 cm.

2. An Illustration to the story of Rama.

Rajput School ; 17th or 18th century.

A painting of unusual type, with its columnar arrangement of tall figures, and its harmonies of full, glowing colour.

24 × 15,5 cm.

PLATE LXI.

1. The Toilet.

Anonymous. Kangra School ; 18th century.

Kangra is a valley of the Himalayas in which a beautiful school of popular and religious painting flourished in the 18th and 19th century.

A coloured version of this design is in the Sarre Collection, Berlin, and is reproduced by E. Kuhnel, Miniaturmalerei im Islamischen Orient, p. 150.

Diameter: 10 cm.

2. Nala and Damayanti.

Anonymous. Kangra School ; 18th century.

This drawing and the last are delightful examples of the uncoloured drawings made with the finest of brushes, in the Kangra valley. Here Indian art is seen at its happiest. The spirit of the artists is essentially different from that of the Persians, or of the masters of the Mogul School. The element of portraiture counts for little in their fundamentally lyrical conceptions.

13,3 × 13,7 cm.



Akbar and a *MAST* elephant on the bridge of boats. From the *AKBAR NAMA*. Mughal about 1600. Victoria and Albert Museum

3. Siva and Parvati.

Anonymous. Kangra School; 18th century.

Another example of the line-drawing, exquisite in sensitiveness and rhythmical quality, of this school.

22 × 14 cm.

PLATE LXII.

1. Lady and gazelle.

Kangra School ; 18th century.

The lady is dressed in pale mauve, the maid in pale orange.

18,3 × 13,7 cm.

2. Krishna and Radha conversing under a tree by a stream.

Kangra School. Probably 19th century.

The legend of Krishna provided many of the favourite subjects of the artists of the Kangra Valley who were working on in their old tradition till late in the 19th century.

19,5 × 14,2 cm.

SIAMESE PAINTING

PLATE LXIII.

Buddhas and Astronomical signs.

Painted in colours and gold on a dark, almost black, ground. Below (not reproduced) is a scene from legend which has not been identified. The date of the picture is uncertain ; perhaps 17th or 18th century.

174 × 93 cm.

PLATE LXIV.

1. ' **The Fairy of the Forest** '.

Painted in gay colours. This seems to be of fairly modern date, perhaps early 19th century.

130 × 73 cm.

BURMESE PAINTING

PLATE LXIV.

2. Scene from legend.

A hero in a chariot followed by his soldiers, advancing to do battle with the enemy. Two panels from a very large composition in thirty panels, depicting scenes from legend which even students versed in Burmese story have not yet been able to identify. The horses seen at the left are the horses of the enemy hero's chariot, which appears on the adjoining panel. Drawn in reddish outline, and partly coloured in opaque blue and coral red; the chariot being yellow. The whole composition, sketched throughout and nowhere finished, looks like a study for some vast wall-decoration.

One can only conjecture the date. Is it a century, or several centuries old ?

58,8 × 53,4 cm.

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II. Pattini Devi, Goddess of Chastity.

III. 1. Hand and forearm.
2. Avalokitesvara.
3. Pattini Devi.
4. Avalokitesvara.

IV. 1. Sarasvati playing on the Vina.
2. Sculptured base of a column.

V. 1. Head of Buddha.
2. Nandi, the Bull of Siva.

CHINESE SCULPTURE

VI. Bronze Dish.

VII. 1. Coffin bricks, stamped in relief.
2. Two heads in terra cotta.

VIII. Ornamental brick in form of a gateway.

IX. 1. Figurine of a lady.
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3. Lokapala.
4. Miniature Stele, with Buddhist subjects.

X. An Arhat in meditation.

XI. Seated Bodhisattva.

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BACTRIAN ART

Plate.

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SIAMESE PAINTING

LXIII. Buddhas and Astronomical signs.

LXIV. 1. 'The Fairy of the Forest'.

BURMESE PAINTING.

2. Scene from legend.



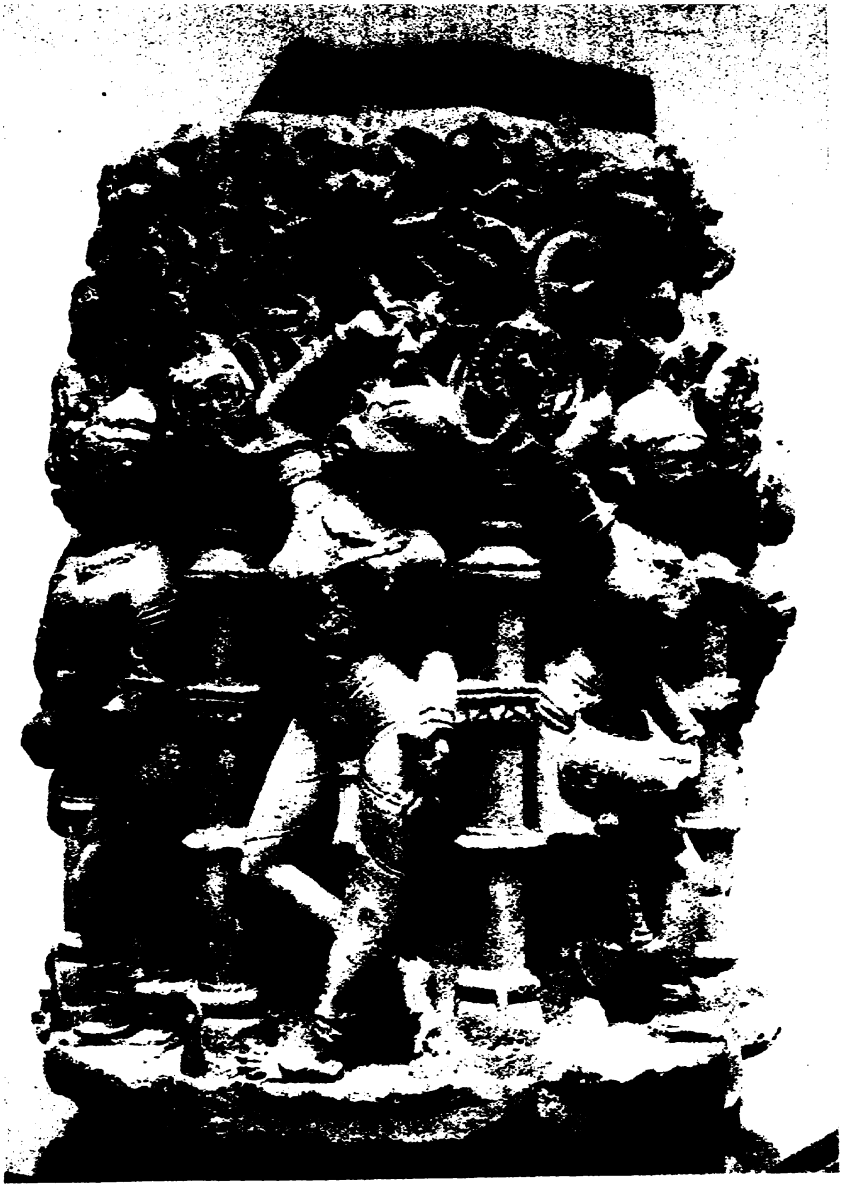










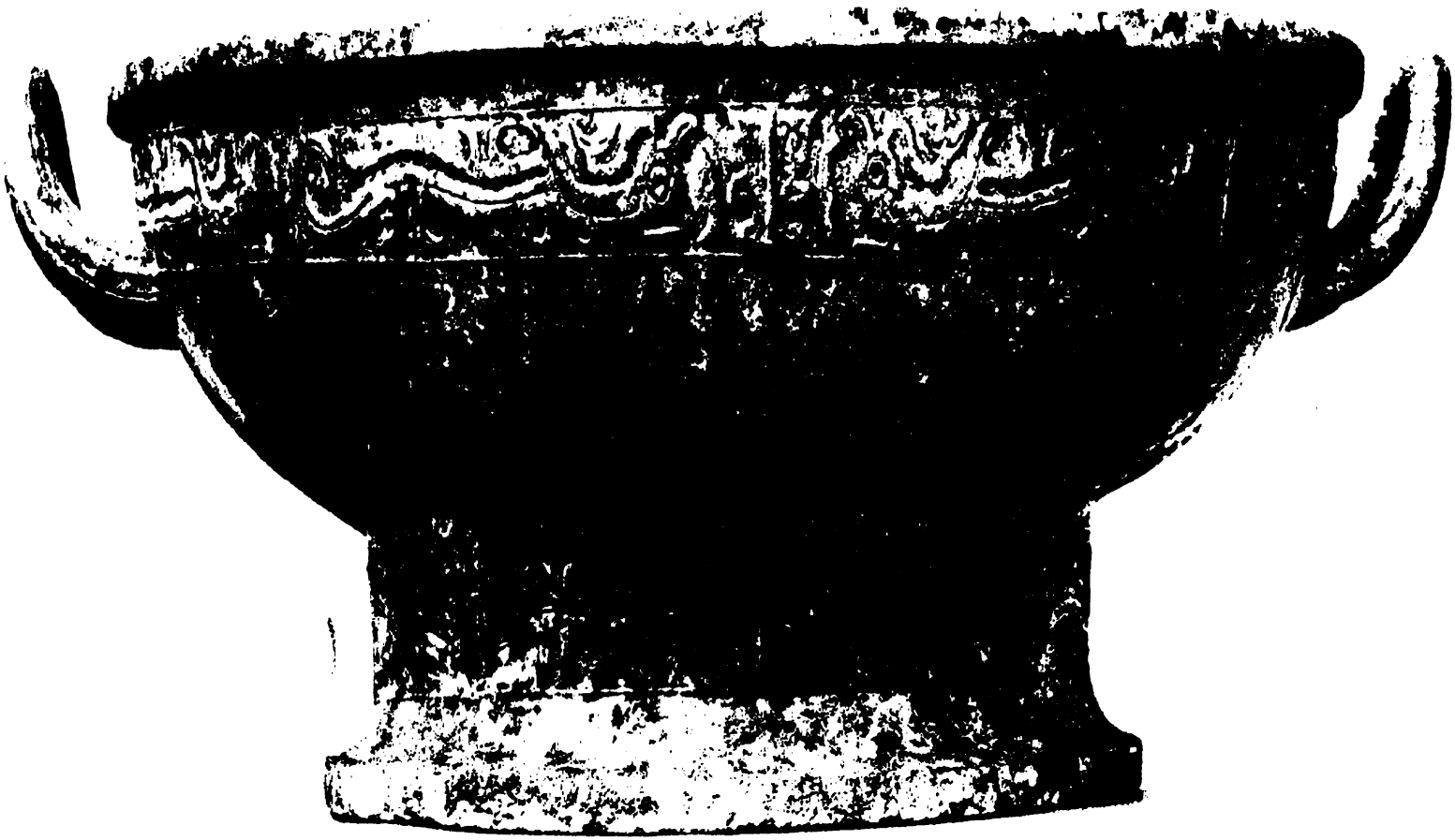






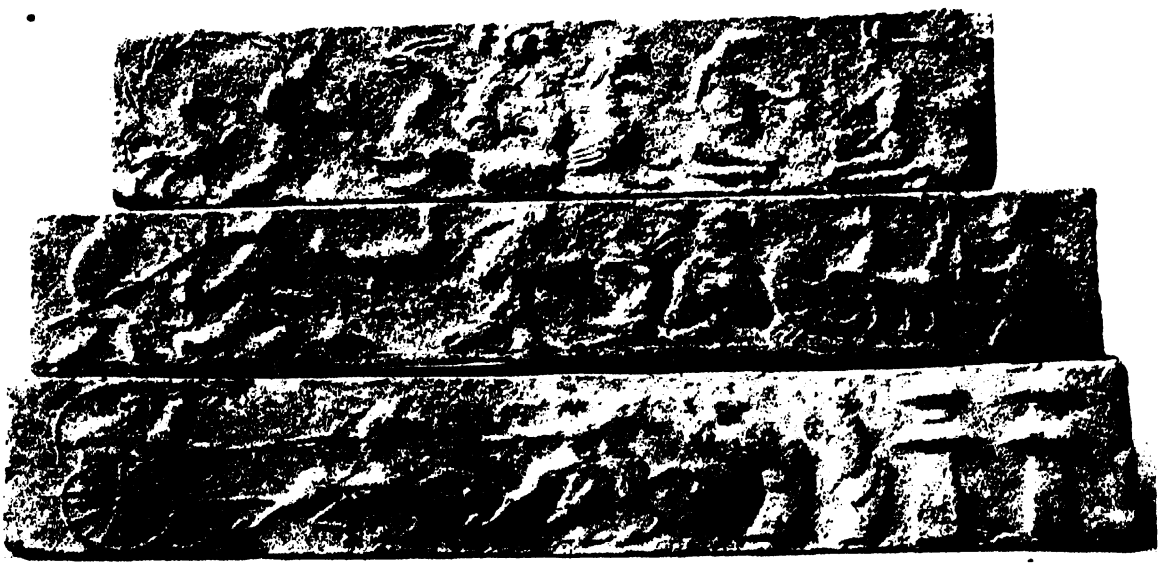


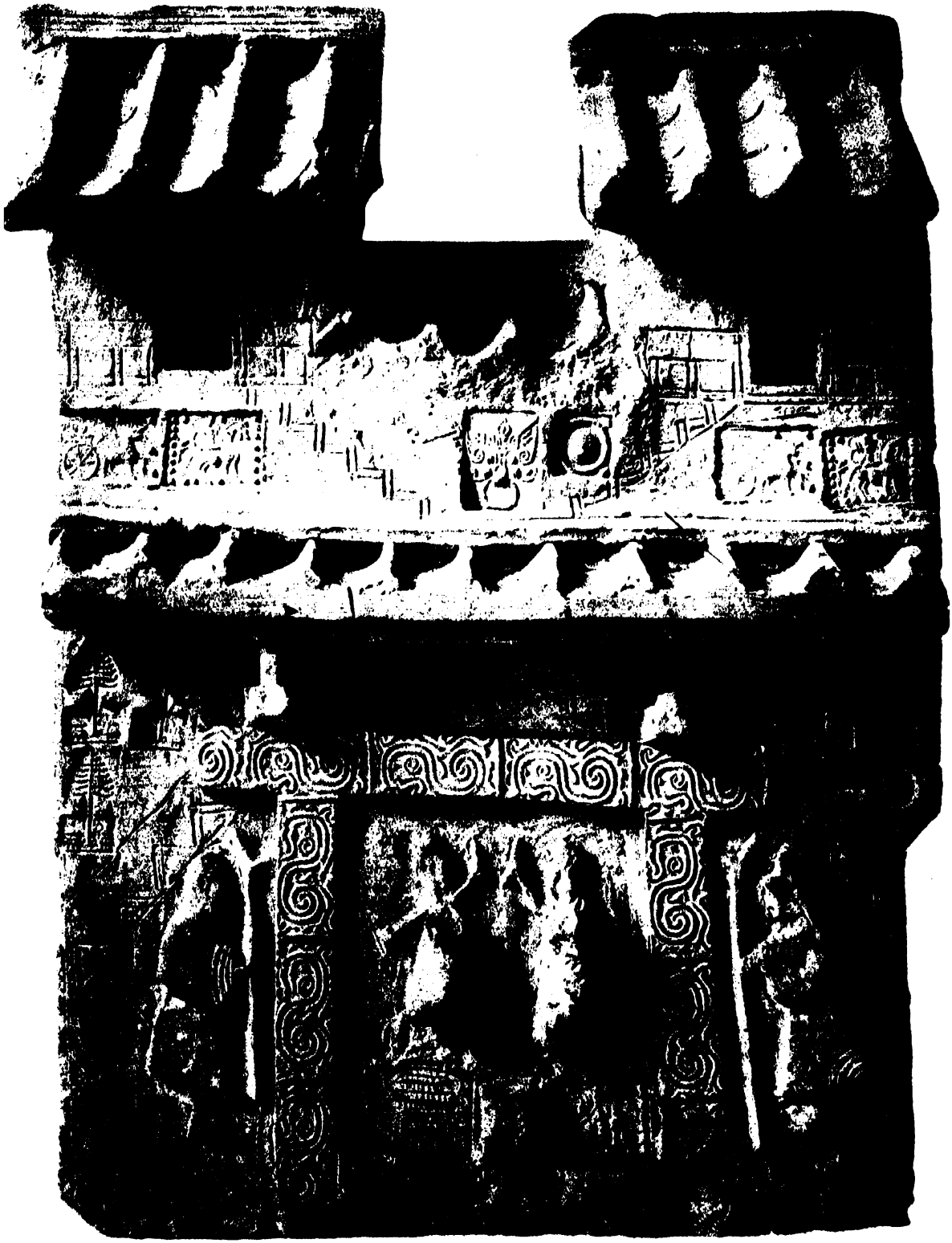
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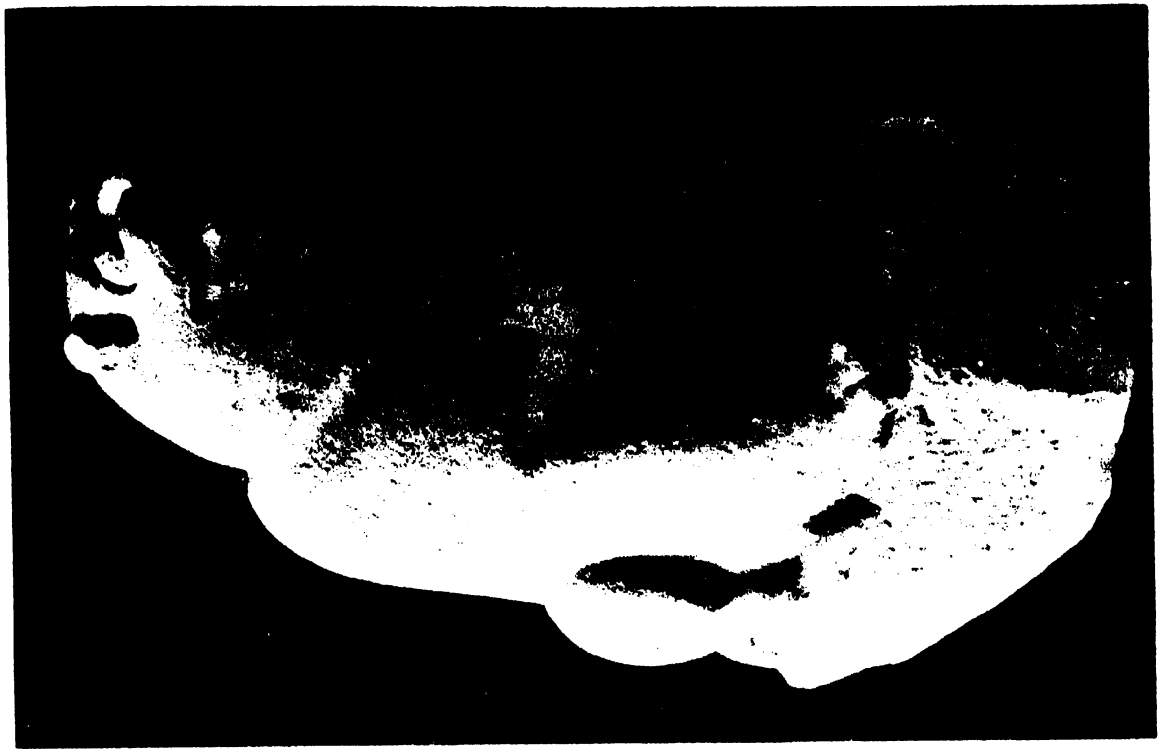


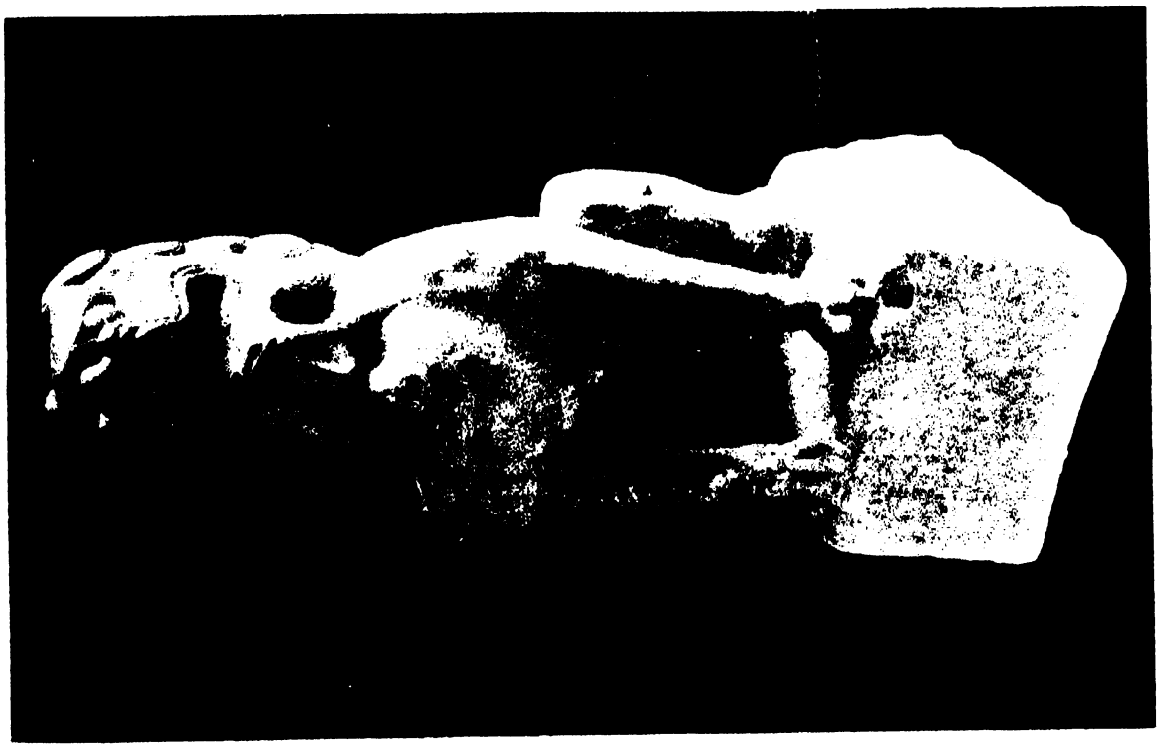


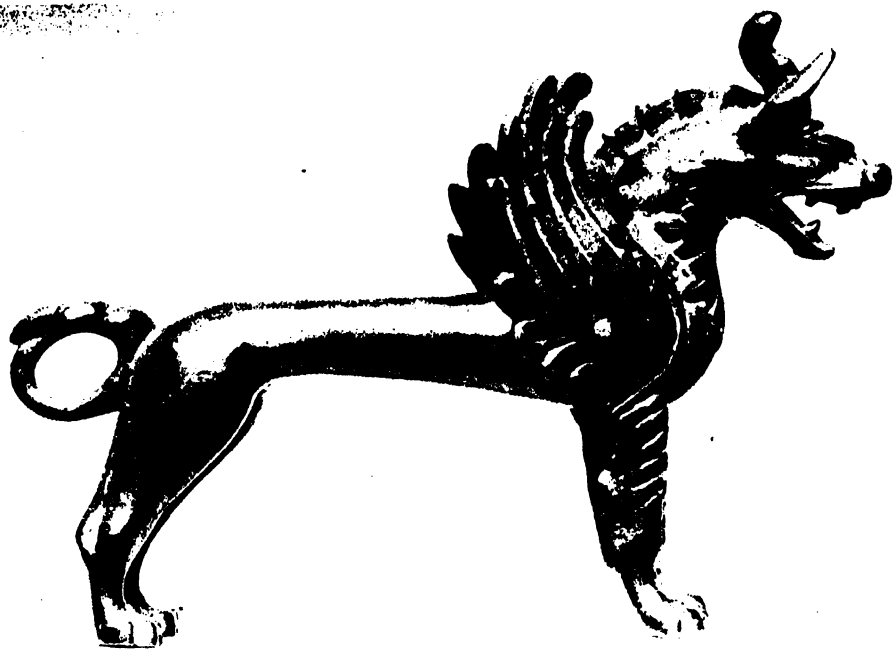


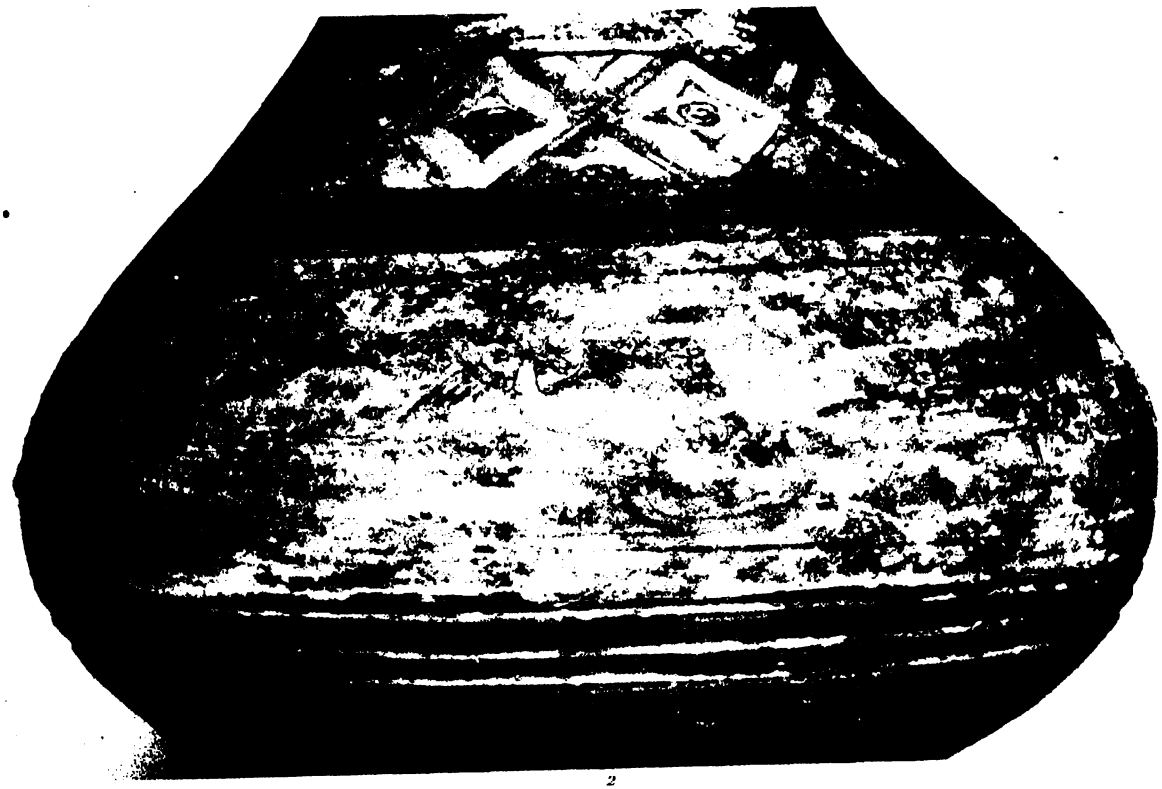






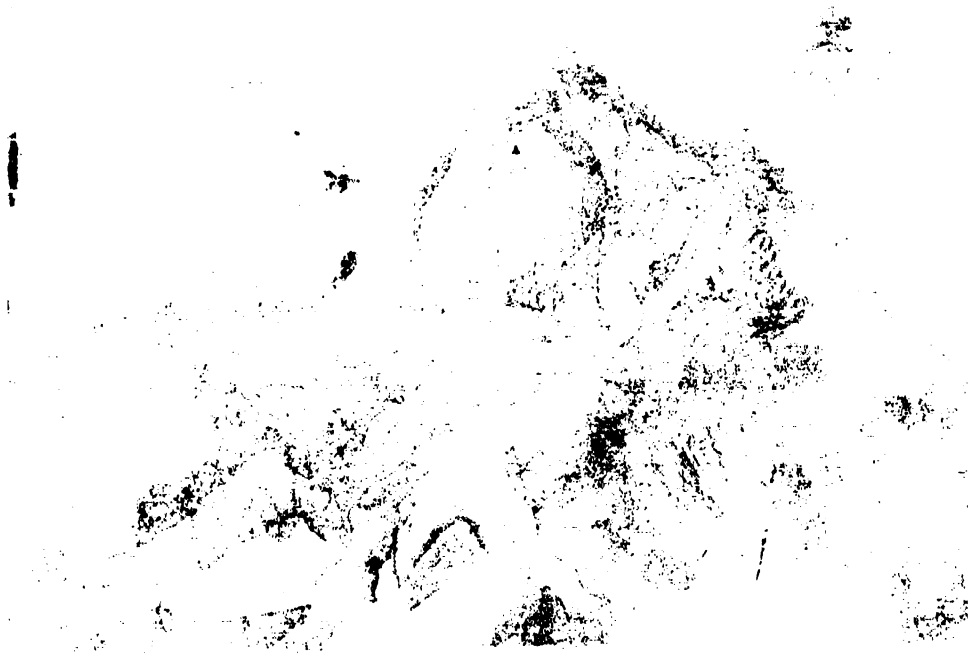






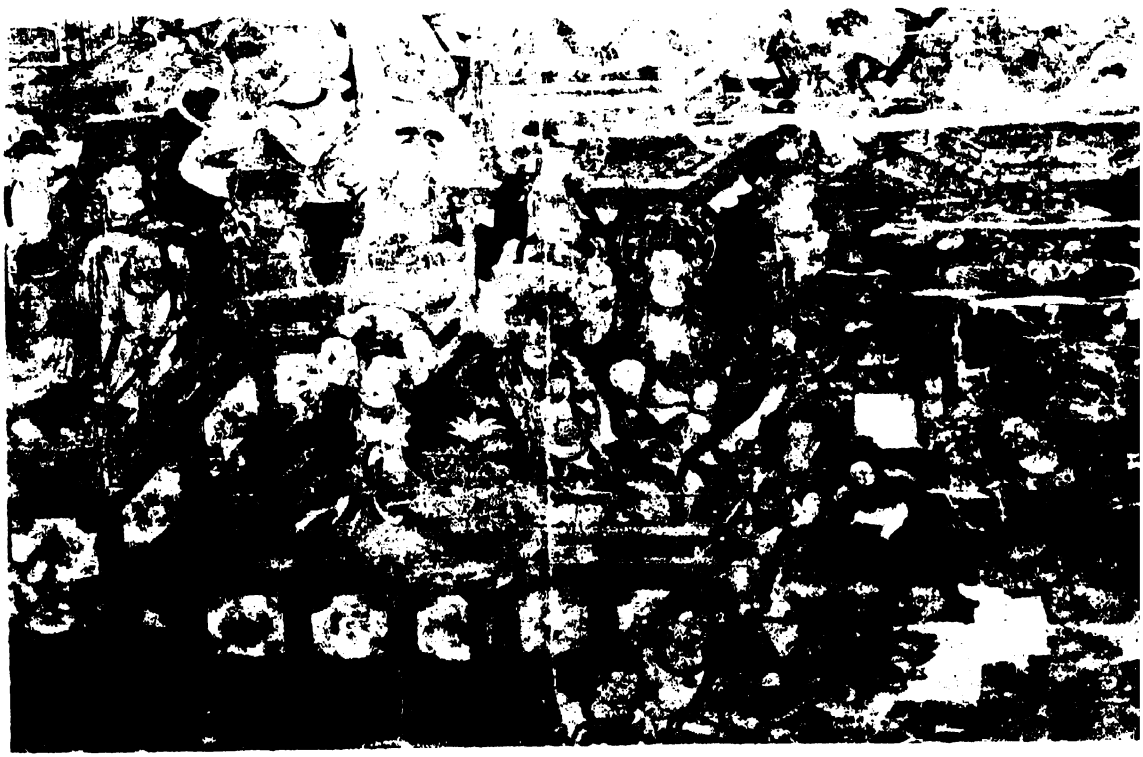
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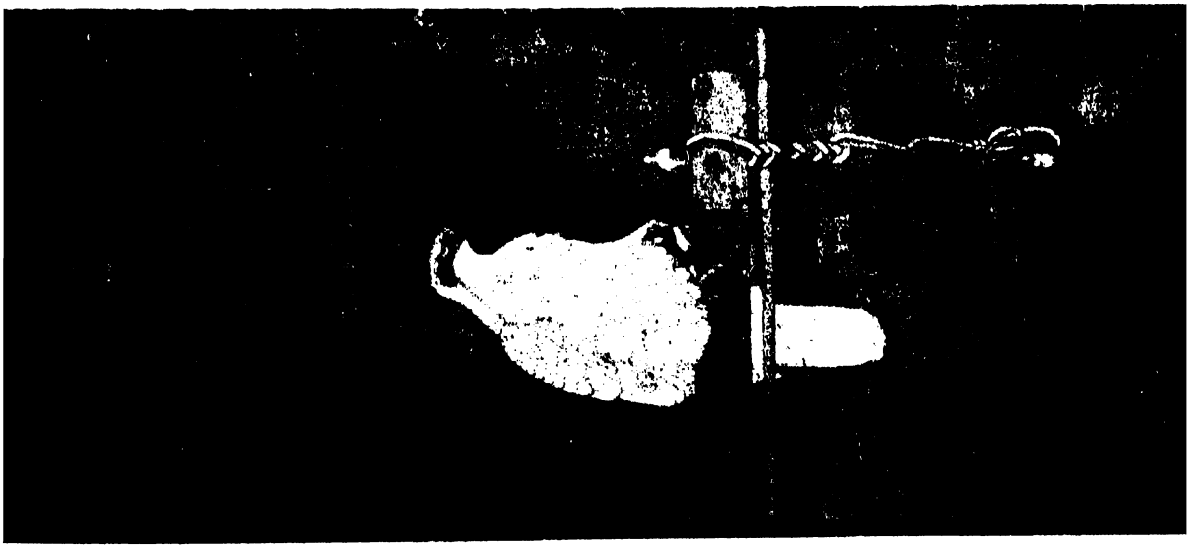


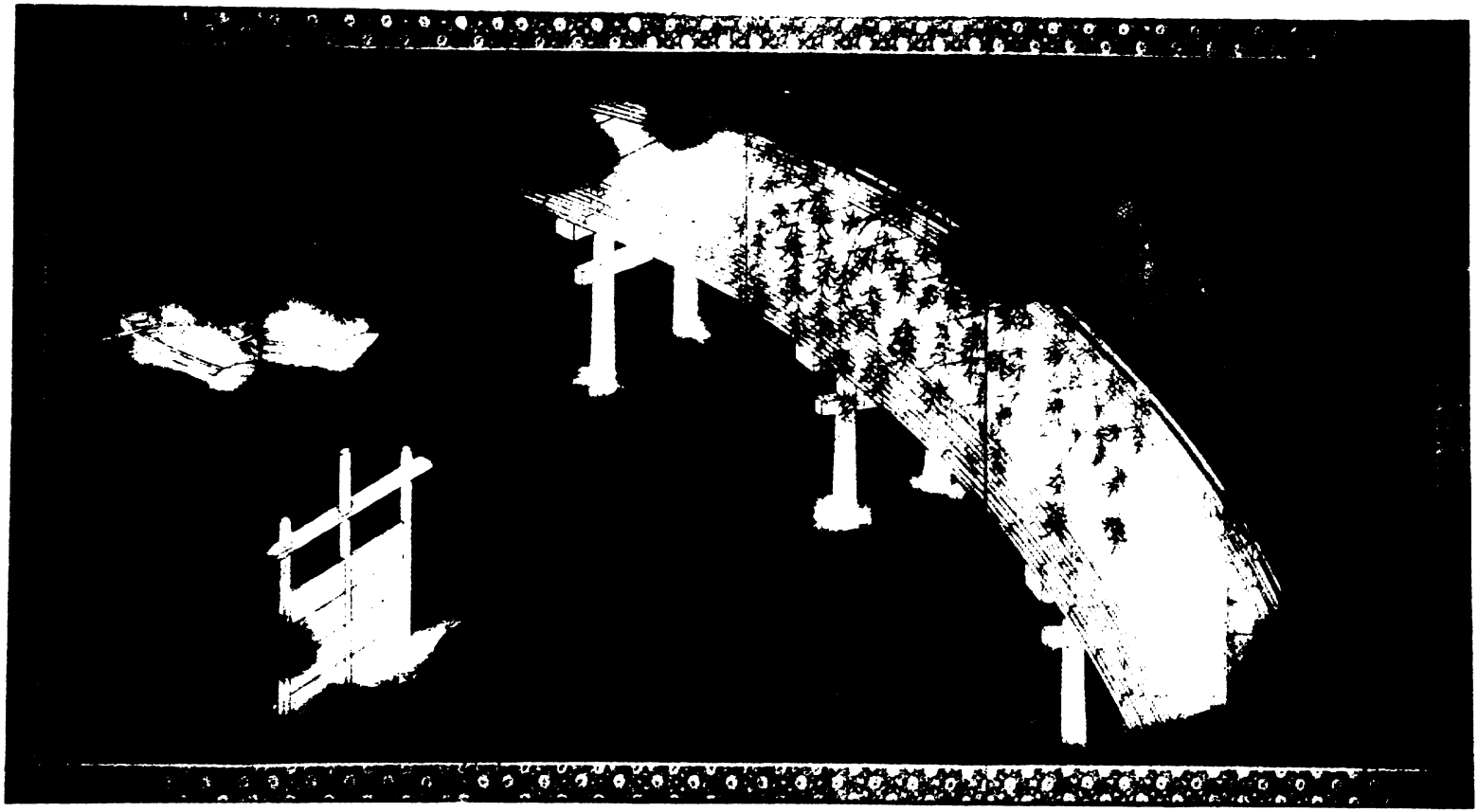
















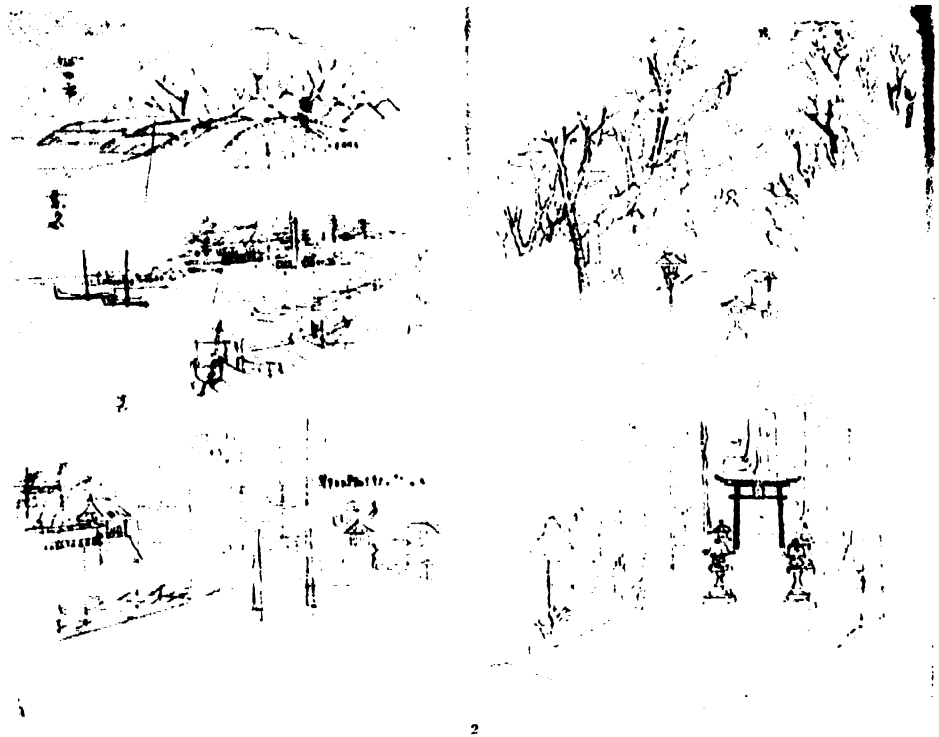












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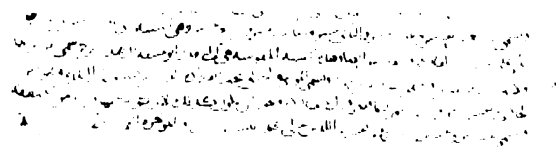
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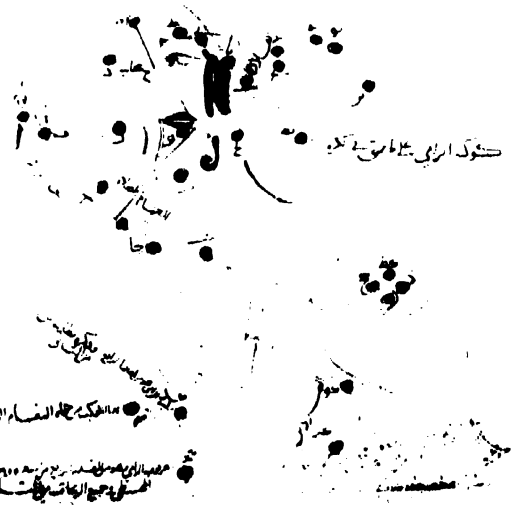




وَلِلصَّابِ إِلَى الوِصَالِ ● مَذْهَبُ الإِنْشَادِ ●







وَفَضْلُ الزِّيَادَ ● مَنْ نَوَى مِنْكُمُ أَنْ يَقْبَلَ

وَيُصْلِحُ المُسْتَقْبَلَ ● فَلْيَنْزِعْ عَنْ مِثْلِهِ ●

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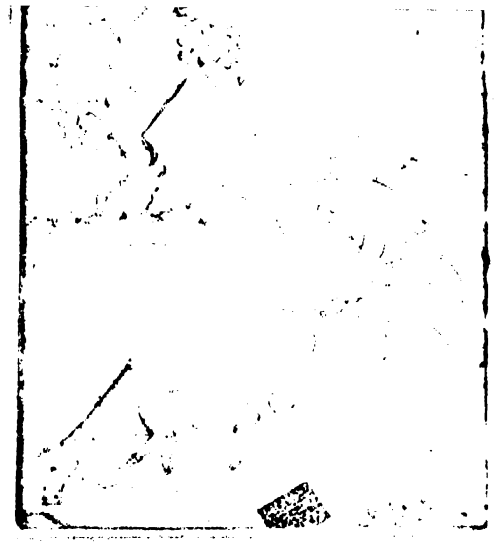







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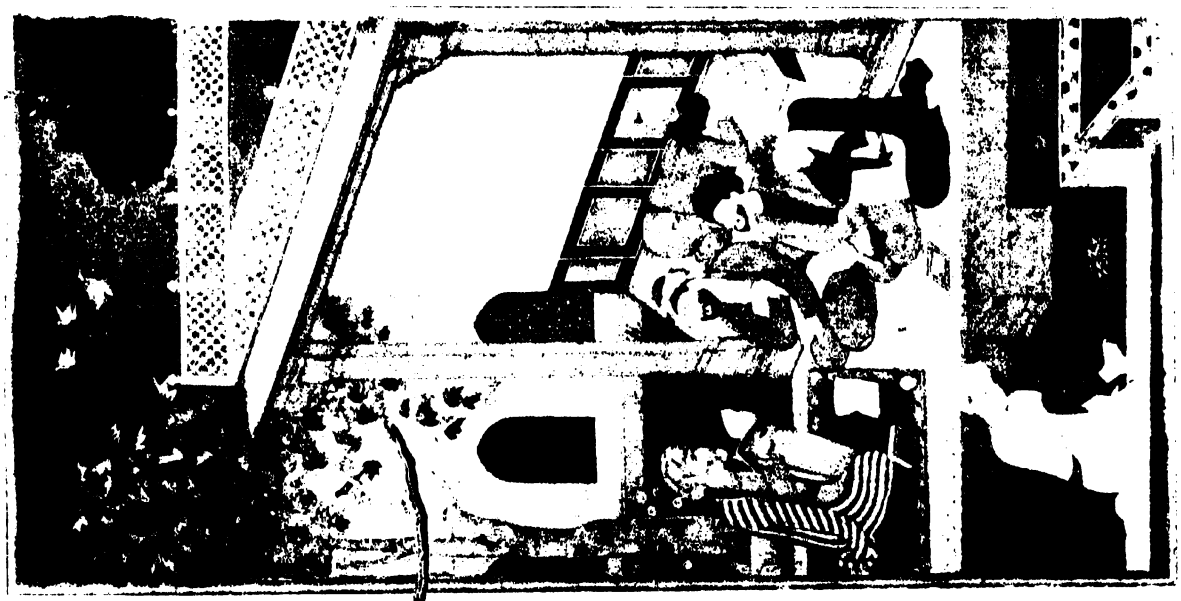
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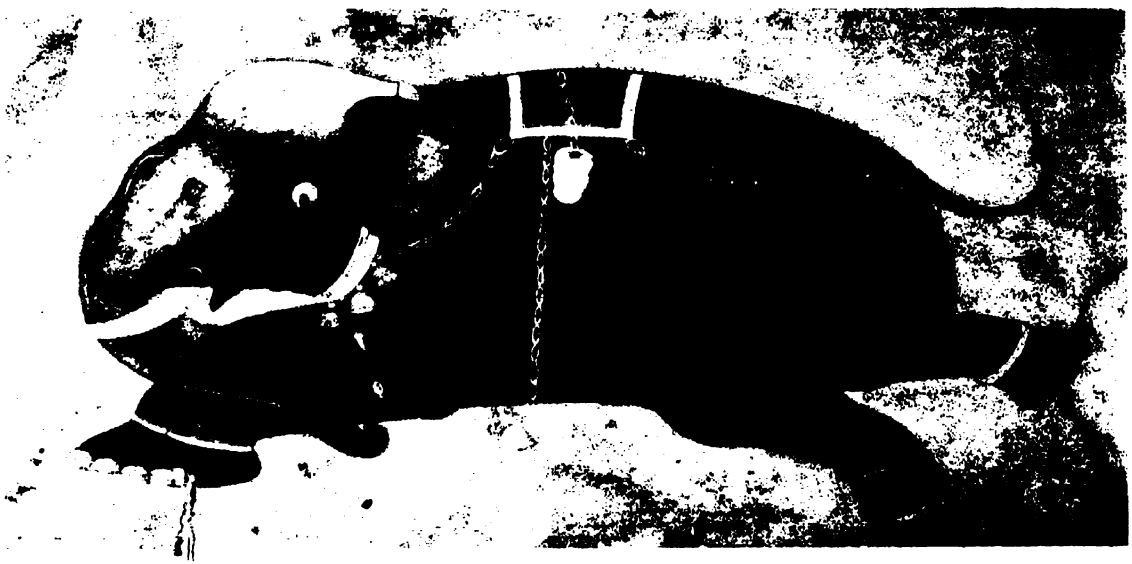


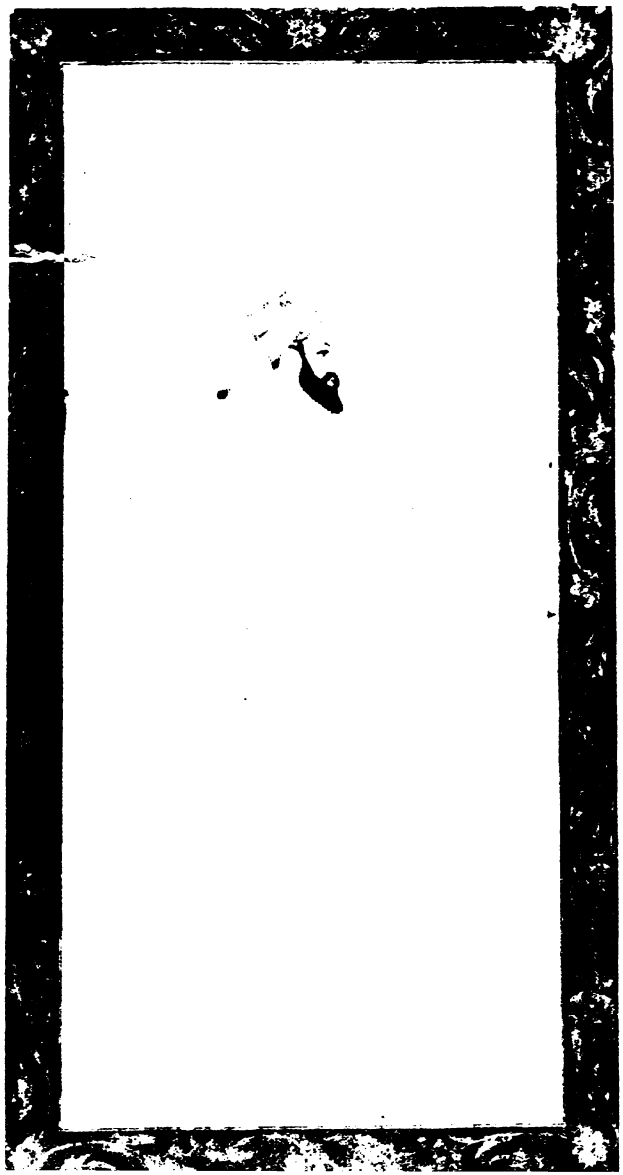


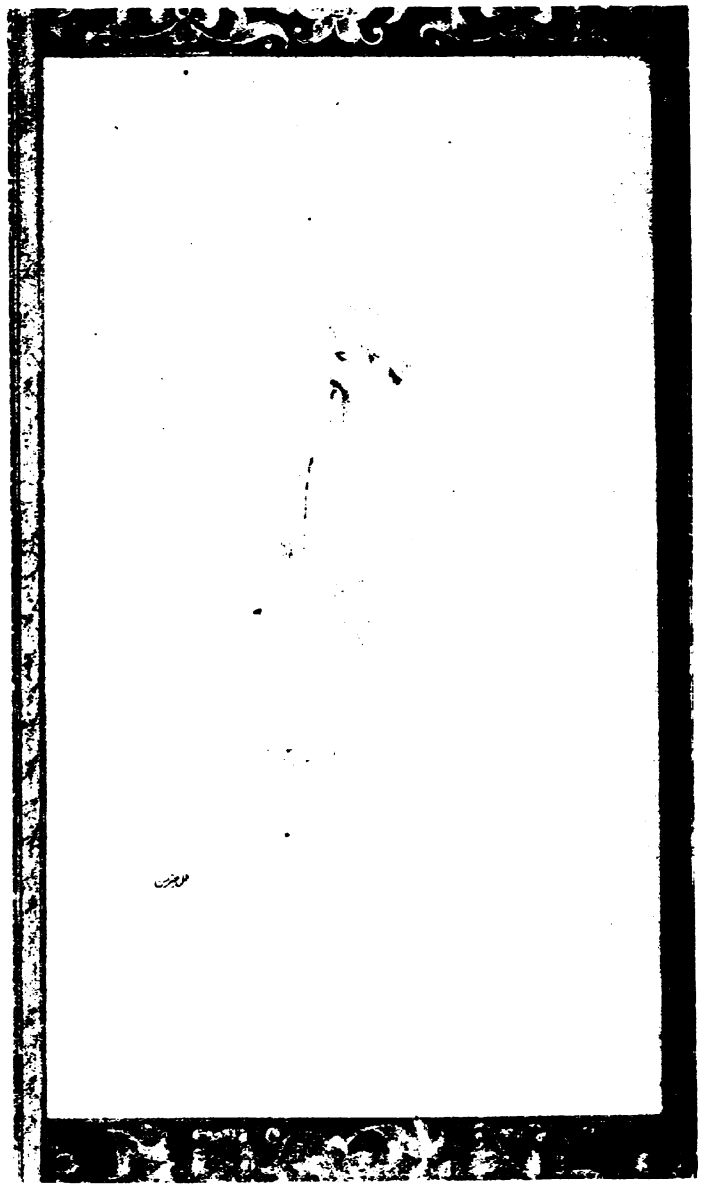










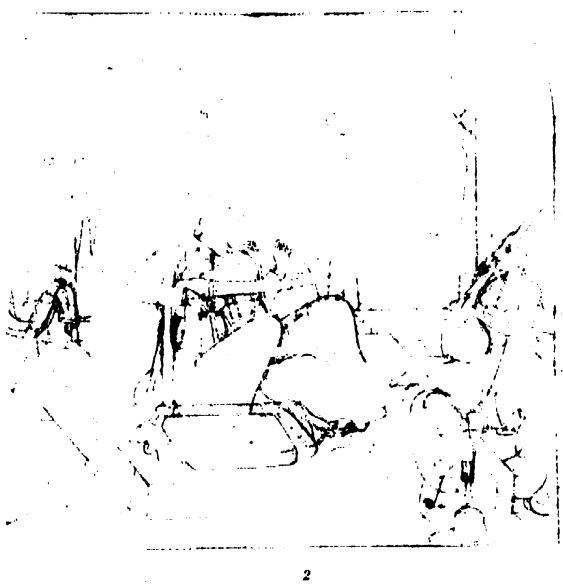








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